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Musical Courier

• METROPOLITAN OPERA
DIAMOND JUBILEE ISSUE

EDWARD JOHNSON

General Manager

Metropolitan Opera Association

Painting by Isabelle Magor

NOVEMBER 20, 1943
20 cents

Chosen for the Title Role
in
"NORMA"
in the Metropolitan's
Coming Revival

ZINKA MILANOV

Leading Soprano — Metropolitan Opera Association

Introduced to the West Coast by the San Francisco Opera as Leonora in "Forza del Destino"

"Perhaps the most completely admirable interpreter of the role we have heard in San Francisco. The part has seldom benefitted from so beautiful and individual a voice—a dramatic soprano with the lightness and suppleness of the lyric soprano. And it has certainly never had the benefit of so gracious and credible a performance from the histrionic side."

—Alfred Frankenstein, San Francisco Chronicle, Oct. 18, 1943

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MUSICAL COURIER

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BORIS GODOUNOFF TO OPEN METROPOLITAN 60th JUBILEE

Casts for Initial Week Include New Impersonations and Debuts—Beecham, Walter, Szell, Sodero to Conduct First Operas

With Ezio Pinza in the title role, Modeste Moussourgsky's opera Boris Godounoff will open the Diamond Jubilee season of the Metropolitan Opera on Nov. 22. George Szell will conduct and other members of the cast include Thelma Altman, American mezzo-soprano, making her debut, as Feodor; Armand Tokatyan, rejoining the company; Mmes. Farell, Kaskas, Thorborg, and Doe and Messrs. de Paolis, Harrell, Moscona, Warren, Baccaloni, Dudley, Garris, Gurney, Hawkins, Darcy, Pechner and Alvary.

Other operas to be heard in the first week are:

Wednesday, Nov. 24:—Tristan und Isolde, with Mmes. Traubel and Thorborg and Messrs. Melchior, Janssen, Cordon, Darcy, Garris and Gurney; Sir Thomas Beecham conducting.

Thursday, Nov. 25:—Lucia, with Mmes. Pons and Votipka; Messrs. Peerce, Warren, Moscona, De Paolis and Dudley; Cesare Sodero conducting.

Friday, Nov. 26:—Der Rosenkavalier, with Mmes. Jessner, Stevens, Steber, Votipka, Glaz, Stellman, Paulee, Altman, Raymondi; Messrs. List, Baum, Olitzki, Garris, Alvary, Darcy, Dudley, Pechner, Oliviero; George Szell conducting.

Saturday, Nov. 27, matinee:—La Forza del Destino, with Mmes. Roman, Kaskas, Votipka; Messrs. Jagel, Tibbett, Pinza, Baccaloni, Lechner, De Paolis, Alvary, Gurney; Walter conducting. (First broadcast of the season over the Blue Network.)

Saturday, Nov. 27, evening:—La Boheme, with Mmes. Novotna and Greer; Messrs. Tokatyan, Valentin, Cordon, Cehanovsky, Pechner, D'Angelo, Oliviero; Sodero conducting.

The week marks Sir Thomas' first conducting in this country of Tristan und Isolde, and Cordon's first singing of the role of King Marke in this music drama. Mme. Glaz sings her first Annina with the company in Der Rosenkavalier, which Mr. Szell conducts for the first time. Mr. Sodero leads his first Metropolitan Lucia. Mr. Lechner's debut role is that of the Marquis of Calatrava in La Forza.

Revivals to Be Featured

No new works are scheduled this season by General Manager Edward Johnson, but there will be ten revivals. Verdi's Falstaff, last heard in 1938-9 will be sung in an English translation with Lawrence Tibbett in the name part. It was as Ford in this work that the American baritone first flashed across the Metropolitan's stage and went on to operatic stardom. Sir Thomas Beecham is to conduct. The same composer's A Masked Ball, last heard in 1941-2, will offer Zinka Milanov and Jan Peerce in leading roles and Bruno Walter on the podium.

Mme. Milanov is scheduled for the title role in the restoration of Norma, with Bruna Castagna as Adalgisa and Cesare Sodero conducting.

Salvatore Baccaloni will be heard in the title role of Gianni Schicchi, which is to be sung in its original Italian after performances in English. Cavalleria Rusticana and Pagliacci are also returning to repertoire.

Sir Thomas is scheduled to direct the revivals of Offenbach's Tales of Hoffmann and Thomas' Mignon. With the arrival of Martial Singher, baritone, Debussy's Pelleas and Melisande, originally scheduled for restoration last year, will be brought back.

The restoration of Rigoletto will find Walter on the podium and probably Patrice Munsel, new American coloratura as Gilda.

Singers Joining Company

In addition to Miss Munsel, five other American singers join the company. They include Christine Johnson, contralto and John Baker, baritone, who like Miss Munsel won in the 1943 Metropolitan Opera Auditions of the Air; Thelma Altman, mezzo soprano from Buffalo and an Eastman School graduate; and Christina Carroll, soprano, born in Roumania but brought to this country in 1923. She was a finalist in the 1940-1 Auditions. Donald Dame, American tenor, also is a newcomer. Announced just this week was the engagement of Frederick Lechner, a baritone

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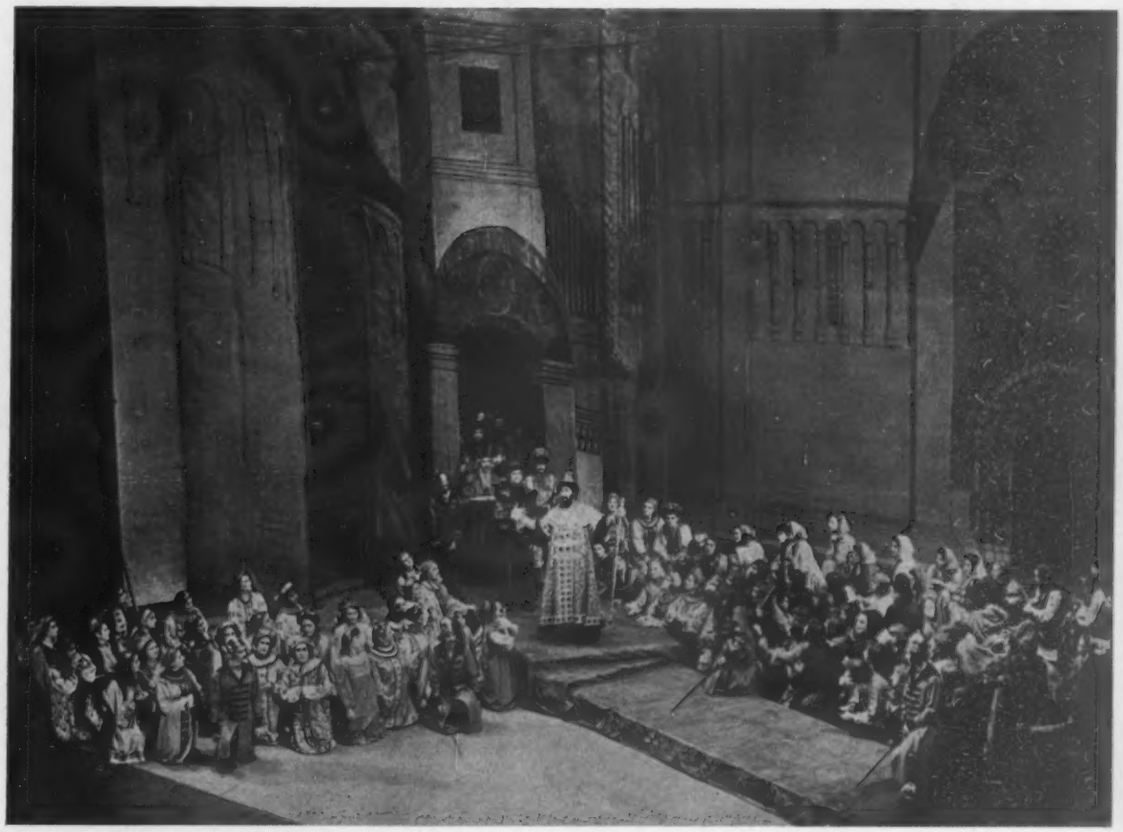
OPENING NIGHT OPERA

at the Metropolitan in its Diamond Jubilee Season brings the pageantry of medieval Russia to the historic stage when Moussorgsky's Boris Godounoff is sung. This will be the first time a Russian work has opened the season. The Coronation Scene is shown here, with Ezio Pinza (centre) as Boris. (Acme Photo.)



Bernstein Makes Dramatic Debut as Philharmonic Substitute

Leonard Bernstein, 25-year-old assistant conductor of the New York Philharmonic-Symphony, whose appointment was announced only a few weeks previously, made an unexpected but highly successful debut when he led the concert of Nov. 14 as an eleventh-hour substitute for Bruno Walter. Notified in the morning that Mr. Walter would be unable to appear because of a sudden indisposition, the young musician went to the conductor's home and reviewed the scores with him briefly. The matinee concert, heard in the regular Sunday broadcast over CBS, included repetitions of Miklos Rosza's Theme and Variations, the Don Quixote of Strauss, with Joseph Schuster and William Lincer as cello and viola soloists, the Schumann Manfred Overture and the Prelude to Die Meistersinger. A review of the concert will appear in the Dec. 5 issue.

Sixty Years Ago...

(Being an account of the Metropolitan Opera's first performance; from the Musical Courier, Oct. 24, 1883.)

"The Metropolitan Opera House was opened on Monday night with Faust and with Mme. Christine Nilsson in the principal role. We congratulate Mr. Abbey and those interested in the welfare of a noble opera house. This was in truth an event in the musical history

(*Please turn to page 41*)

San Francisco Closes "Best" Opera Series

By ALFRED FRANKENSTEIN

San Francisco

The San Francisco Opera Company had the biggest audiences of its history during its 21st season, just concluded, and may lengthen the season next year. Seventeen performances were given in three weeks' time. Next year they will probably add two more weeks.

Wartime conditions prevented the presentation of novelties, but something like a novelty was forthcoming in The Girl of the Golden West, revived in English after a lapse of a dozen years. This is one of those things they account an artistic success, but it was not a complete success otherwise, for a scheduled repeat was withdrawn. And yet the score proved exceedingly interesting and well made, and the interpretation, with Florence Kirk, Frederick Jagel and Robert Weede in the principals parts, and with Cleva conducting, was extremely good.

The rest of the repertoire was devoted to standard works, with familiar and unfamiliar artists in the principal roles. Among the newcomers were Zinka Milanov, who was particularly successful in Forza del Destino; Kurt Baum, who made an immense hit in the principal tenor role of the same opera; Leonard Warren, who proved one of the most sensational baritones of recent years;

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Sixty-Fourth Year
November 20, 1943

STARS OF THE GOLDEN "HORSESHOE"

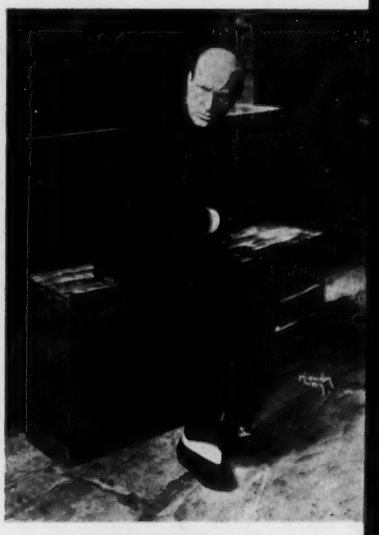
MARCELLA SEMBRICH (© Mishkin)

LILLI LEHMANN AS BRUENNHILDE
(© Aimé Dupont)

EMMY DESTINN AS PAMINA
(© Mishkin)

EMMA CALVE AS CARMEN

EMMA EAMES AS DESDEMONA
(© Aimé Dupont)



ANTONIO SCOTTI as Chim-Feng

MARIA JERITZA AS BOCCACCIO
in Suppe's operetta.

FRIEDA HEMPEL

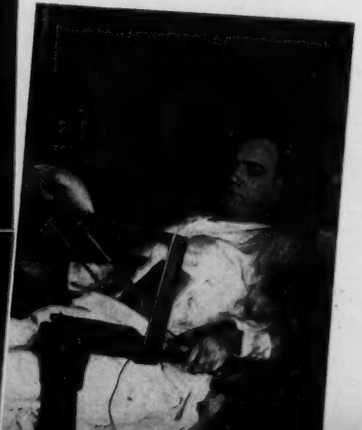
ERNESTINE SCHUMANN HEINK

LOUISE HOMER

ROSA PONSELLE as Carmen

VIGNETTES OF CARUSO

FEODOR CHALIAPIN



LUCREZIA BORI
as The Duchess of Towers
in Taylor's Peter Ibbetson.

LOOKING TOWARD THE FUTURE

AN INTERVIEW WITH EDWARD JOHNSON, By DR. HENRY W. LEVINGER

The Metropolitan Opera House has been called a lot of names. Old Colonel Mapleson, back in 1885, spoke of it as the "new yellow brewery on Broadway." W. J. Henderson, the late music critic, twelve years later, nicknamed it "Faustspielhaus" because Gounod's masterpiece seemed always to be on the boards. Most recently there have been those who have spoken of "The Big House on 39th Street." All of these titles and many more flashed through my mind as I turned into 39th Street from Broadway on my way to interview General Manager Edward Johnson.

I remembered my first contact with the Metropolitan. It was about 15 years ago that I was sitting in my box at the German Theatre in Prague, of which I was then assistant manager, when an usher announced that a gentleman from New York with an Italian name wanted to see me. It turned out to be Mr. Gatti-Casazza, then General Manager of the Metropolitan, who was passing through and wanted to spend the evening in the theatre to see the Tannhäuser performance with Maria Mueller as Elisabeth. Gatti then was on one of his trans-European information trips.

I was glad to meet the man whose name was the symbol of the first opera house in America. He told me quite a bit about his ideas and invited me to look him up whenever I should happen to come to New York. This then seemed a remote possibility, since my work kept me busy in Europe. But, as the proverb says, *tempora mutantur*, and now I found myself in New York, strolling down Seventh Avenue to see his successor.

The Old Opera House seemed like a very small lady indeed amidst all those towering buildings of the Garment Centre, and yet I also realized that the small lady was the background of fashion for that very hub of sartorial splendor. The pieces fitted together very nicely.

I recalled having been told that the original Superintendent of the Metropolitan Opera House had his living quarters on the southwest corner on the fourth floor; from his fourth floor he had a view of the ships going up and down the Hudson River. He could see the transatlantic liners arrive and depart, the opera singers come and go.

And I recalled that there had been a house physician in the days of Maurice Grau named Dr. James E. Kelly, who had all the men at the Opera House exercising and drinking a quart of water before breakfast. He preached banana diets to them and spoke of the seven Deadly Vegetables. He was ahead of his time; in fact, he was looking to the future. My talk with Mr. Johnson also forced me to look to the future.

I entered Mr. Johnson's private office, having to take one step down when not expecting it. The General Manager greeted me with a very genial smile and a warm, cordial handshake, admitting that the unexpected step took care of those who came in with too much dignity.

No False Dignity

I was immediately reminded of that anecdote about Mr. Johnson when a property man he had known about the opera house during his years as a member of the company addressed him as "Mr. Johnson," congratulating him as the new General Manager of the Metropolitan Opera Association.

"What do you mean by talking to me like that?" Mr. Johnson demanded with a frown. "After all the years we've worked together here, swapping stories and calling each other names you come to me now with 'Mr. Johnson'? I'm Eddie to you—just as I was when I was simply one of the tenors. And thank you very much for the congratulations, but don't forget that it'll be you and the rest of the crowd who are going to make my job a success!"

Curiously enough we didn't settle back and wait for the ghosts of six decades to appear and rock tables. As the man at the helm of the world's most famous opera house, Edward Johnson wasted no time in exquisite preliminaries but came right to the point.

"We are in a Transition Period here at the Opera House," he said. "Young singers today cannot go abroad and learn the traditions and customs of Grand Opera the way we could when I was starting my career. It used to be that only world-renowned singers, men and women who had won their spurs in the opera houses of Europe, and also in South America, had the opportunity to appear at the Metropolitan. But that's all changed now. I was one of those who went to Europe for my operatic training; I was already sure then that the day would come when it would no longer be necessary to go abroad."

Problems of Transition

Mr. Johnson, before taking up the various problems of what he termed the Transition Period, pointed out that roughly there were three main divisions in the history of the Metropolitan. First, there were the 25 years before Gatti-Casazza, the years of Abbey, Damrosch and Seidl, the time of the de Reszkes and the "Golden Age of Song," and the years when Conried managed the company. Second, the 27 years when Gatti was in charge, years which included a period of the most flourishing subscription list in all operatic history and years in which the Metropolitan had to face the worst Depression ever known. And finally, the third division, which began eight years ago when Edward Johnson took over the reins of managership.

Talking with Mr. Johnson, I definitely had the impression that he was looking towards the future. If there was a backward glance, it was only to pay his sincere respects to those who had preceded him. There were especially warm tributes paid to Gatti, who has so often been criticized for his seeming lack of sympathy with American traditions. Mr. Johnson pointed out that Gatti was responsible for the first all-American casts at the Metropolitan; and also that he had certainly produced more works by American composers than any one else. If they were not successful, if they were not accepted . . . well, that was something Mr. Johnson wished to discuss later on. At this juncture it was the Transition Period on which he wished to elaborate.

Battle of the Boxes

"When the Opera House opened," Mr. Johnson began, "there were three tiers of boxes, 120 in all. Ten years later, when the Metropolitan re-opened in 1893, after the catastrophic fire during the summer of 1892, there were only two tiers of boxes. And three years ago, when we 'modernized' the house, we eliminated another tier of them. That last change took place since I took over the managership, and I dare say that it won't be so many years before, perhaps, the last tier of boxes will vanish.

"You may call it a sign of the times, if you wish; that word 'democracy' is so frequently misused that I prefer to speak in terms of the audience, to use theatrical terms. This is show business, you know, and we are running the most elaborate and most expensive show in the world. Every week we have eight different productions on the boards at the very least; each opera has its own complete set of technical problems and those technical problems are met. Did you realize that our lighting system is even more modern than that at the Music Hall in Radio City? Our master switchboard is actually the most up-to-date anywhere."

"If it's the audience that the Metropolitan is considering," I asked, "why do you always put on such famous 'warhorses' as Faust, Trovatore and Aida?"

The General Manager was delighted with this question. "It's only since the days of the Saturday afternoon opera broadcasts now sponsored by the Texas Company, that opera has come to mean something to the average man. He used to think it was something for the very rich folk. The audiences we now have at the Metropolitan are much more like those we used to find in European opera houses; the people who come now come to see what they have heard over their radios. They want to see the dream in the flesh. That's quite a responsibility for us. A few sophisticates may rant at us for not giving them more special fare, but we must first take care of the new generation which comes to us each year now to hear Traviata, for example. Do you know that we could give many more performances of Traviata than we do, as far as the public is concerned?"

"Then why don't you?" I boldly inquired.

"We still have our subscription audiences to consider. We still must realize that we have a diversified public to satisfy. That's what I mean by insisting that we are in a Transition Period."

I interrupted Mr. Johnson again to ask him about radio and the young singers, having noted somewhere that more than half of the members of the company are now American-born and American-trained, many of whom have come to the Metropolitan from the Sherwin-Williams Metropolitan Auditions of the Air.

Opportunities for New Talent

"Singers used to arrive at the Metropolitan the hard way. I don't just mean that they had to study abroad. There wasn't any musical atmosphere to speak of, twenty-five and thirty years ago. Today we have the radio, and almost subconsciously our American public is imbibing all the world's greatest music. Young singers are now able to 'inhale' their whole career, inherently obtaining a background of which they are hardly aware. I feel that this gives them a head start and to us a graver responsibility than was ours when I was a young man."

"Native singers, Mr. Johnson, yes," I agreed because the evidence in the new roster of the Metropolitan shows that it is more American than ever, "but what about talent for native conductors?"

"This is another problem in our Transition Period. The Metropolitan must continue to expand, to become national, in the finest sense of that word. We wish to reach out and embrace all of the United States. When you consider the great number of orchestras in this country, you can see at once that part of the problem of conductors is being solved.

"But before we speak of operatic conductors, let me suggest to you that we in the United States are going to evolve an American idiom. This idiom will include singers, conductors, and above all, the public. Right now, as far as the opera-going public is concerned, Verdi, Wagner, Mozart, Puccini and the other old masters are giving them their basic training."

"And once the American public has digested its Verdi and Wagner?"

"Then, sir, the native composers will be giving them the music we all wish to hear: American music, American opera based on American themes, with Americanisms of speech. Opera in English—in American! No translations.

"I should like to point out to you that the *crême-de-la-crême* of European composers is writing music for the films in Hollywood and doing a very fine job of it, too. Those men are training our vast motion picture audiences to listen to music that is contemporary. Out of Hollywood perhaps we shall have our first American composer of American opera in the idiom which will appeal to large audiences. This is a favorite idea of mine, and I see a rich future for us here in the United States.

"Sometimes, however, we find ourselves striving a little too self-consciously for an end that can only come by slow growth. You will notice how even our young American singers, perhaps because they can now have a contract at the Metropolitan before winning their spurs, lack a certain humility. I am not yet convinced, after all these years, that an artist need starve to be great; but I do know that a great artist, one who endears himself, or herself, to the public, never forgets that he, or she, is but an instrument through which the music of the masters is expressed."

I had meant to speak with Edward Johnson, General Manager of the Metropolitan Opera Association, about the Diamond Jubilee, the 60th anniversary of the Metropolitan Opera House, but when I left the "new yellow brewery" on Broadway at 39th Street my glance was not turned backwards at all covering the past, but was very much looking to the future. I left with a feeling that opera in America was about to be born.

EARLE LEWIS,
Assistant
General
Manager

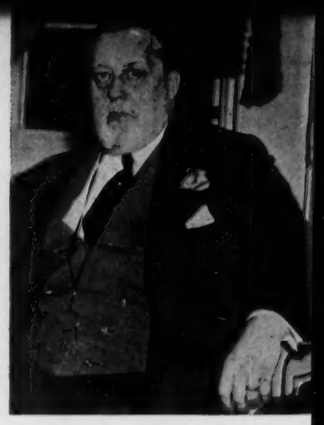
EDWARD ZIEGLER,
Assistant
General
Manager

Edward Johnson

9 "LIVES" OF THE METROPOLITAN

The 60-Year-Old House Has Seen Brilliant Annals under Its Varied Managements

By DR. HAROLD A. STRICKLAND



GIULIO GATTI-CASAZZA

MAURICE GRAU PROTESTS

o the Station Master at Omaha on one of the ompany's tours, because the train was so te that the matinee had to be given up. Mr. rau, at left, was suffering from a boil on the ck as well as from natural ire. (Photo from Mapleson Collection.)

A trumpeter, a practising physician, an actor, a naval engineer and three singers, with two real estate men hovering in the wings, form the composite portrait of the men largely responsible for providing New York with its knowledge of grand opera.

The name of Henry Eugene Abbey appears twice in the annals of the Metropolitan. The first time, in 1883-4, he was associated with a losing financial cause. Estimates of the initial season's losses vary from $300,000 to $600,000. The latter figure was given by John B. Schoeffel, a silent partner with Abbey in both of his appearances as manager of the company. But it probably includes the losses incurred when the new organization, in the full vigor of its youth carried the banner of opera to Brooklyn, Boston, Philadelphia, Chicago, Cincinnati, St. Louis, Washington and Baltimore. Some of these cities were still on the "tour list" for the recent season.

Abbey, a former cornet player in a brass band in Akron, Ohio, grew up to become an impresario and Schoeffel, interested in real estate ventures, was his silent partner. When the company was formulated, Abbey, a theatrical manager by now, was given a lease on the house with the directors providing a guarantee fund.

Under him was set up the skeleton of an organization which continues. The season of 19 weeks with 61 performances in New York found subscription performances offered on Monday, Wednesday and Friday nights (only Thursday has since been added) and Saturday matinées. The top price was $7 and between Oct. 22, 1883, and March 21, 1884, Abbey presented his principal attraction, Christine Nilsson, and another who was destined to make operatic history over a long span, Marcella Sembrich, Mme. Sembrich appeared for the first time on the second night of the season. Nilsson, the first "name" artist heard, had been the original Marguerite in the Paris Grand Opéra premiere of Faust, and this work was selected as the first night's opera.

Setting the style for his successors, Abbey later offered a "novelty," La Gioconda. Abbey's influence is further seen in the spring season which followed, when Le Prophête was staged for the first time in the house. The orchestra, paid from $100 to $125 per month, included 50 men from the Teatro Fenice, 13 from Leipsic, 15 from Naples' San Carlo and 5 from London's Covent Garden.

Abbey had to contend with Col. James H. Mapleson, at the Academy of Music, whose principal attraction was his sister-in-law, Adelina Patti. So great was their rivalry that disastrous seasons resulted for both.

German Opera Arrives

Abbey's losses necessitated the first "reorganization" and Dr. Leopold Damrosch, who had founded his New York Symphony Orchestra and New York Oratorio Society, called the attention of the directors to the fact that New York had 250,000 residents of German extraction. A former practising physician in Posen, Germany, he had turned to music with considerable success before coming to this country. An apostle of Wagner and Liszt, he argued strongly in their behalf as opposed to the Italianate program of Abbey. The latter offered to serve without salary and Ernest Gye, his London associate, was also under consideration, but the directors finally turned to Dr. Damrosch, engaging him as conductor and manager at a salary of $10,000.

Whereas Italian had been the language the previous season, German now took over and Dr. Damrosch brought here Materna, the original Kundry in the Bayreuth performances of Parsifal. Associated with him as assistant conductors were his son, Walter, and John Lund. The season included seven performances of Die Walküre, heard for the first time, and these so taxed his strength that he died before the end of the season and Walter took over. The top price, incidentally, was $4. Walter Damrosch gave a supplemental season of eight performances and the company also went to Chicago. The loss of $40,000 was divided among the 70 stockholders.

Anton Schott, principal tenor, immediately offered a proposal which would have had Anton Seidl as chief conductor, Walter Damrosch as assistant and himself as impresario. Part of the plan was adopted, but Schott failed to be listed in it. Walter Damrosch went abroad to sign Seidl and brought back several artists with whom his father had entered into negotiations. Among them were Lilli Lehmann, Emil Fischer and Max Alvary. Seidl, who had been Wagner's personal secretary, brought the "gospel of Bayreuth" and remained here for 12 years. As executive director, the directors named Edmund C. Stanton, with Walter Damrosch as second conductor.

Triumvirate Reigns

This regime in its first season introduced Die Meistersinger and The Queen of Sheba as novelties, gave 52 performance of nine works and had a deficit of only $25,000. Col. Mapleson quit his opposition because he was "unable to fight Wall St." The company of 12 male singers, 12 female artists, chorus of 24 and orchestra of 63 also appeared for two weeks in Philadelphia and the directors were so pleased that Stanton, Seidl and Damrosch received a three-year contract.

German opera, or opera in German, had full sway. In 1886 the admission prices were from 50 cents to $4 and 61 performances of 14 operas were given. Aida, Tristan, Merlin, Rienzi, and The Golden Cross were the novelties. Albert Niemann appeared as Tristan. Their second season offered 14 operas in 63 performances with Siegfried, Der Trompeter von Säkkingen, Euryanthe and what Stanton called the "first American opera," Cortez by Spontini, as novelties. In 1888 Rheingold had nine performances, L'Africaine and Trovatore were the novelties and during the 16 weeks 68 performances were given.

Despite Abbey's opposition in 1889, the triumvirate gave 67 performances of 19 works. Abbey, with Maurice Grau as his associate, had, in addition to Patti, Tamagno, the original tenor in Milan's first hearing of Otello, and Nordica and Albani.

The 1890 season, last under the threesome and the end of German opera for a time at the Metropolitan, found 67 performances of 17 works and Andreas Dippel, Minnie Hauk and Marie Jahn as principals. The unfortunate novelties were the Duke of Saxe-Coburg's Diana von Solange, Franchetti's Asrael (with Dippel) and Smareglia's Der Vassal von Szigeth.

The "Golden Age" Opens

Abbey was recalled for the 1891 season and again Schoeffel was a silent partner, Grau, the third member, was a New Yorker, having been brought here as a child, and educated in the city's schools and colleges. He had managed the first American tour of Anton Rubinstein and also those of Wieniawski, Offenbach, Salvini and others and had organized the Kellogg Opera Company. The three men agreed to take all risks.

Under this trio began the Golden Age, which saw the de Reszkes, Nordica, Eames, Marie Van Zandt, Albani, Scalchi, La Salle and others. The repertoire of 22 works had 56 performances. Walter Damrosch had departed and a new orchestra was formed. Novelties were numerous including Cavalleria Rusticana, Romeo for the first time in French, Orfeo, Dinorah, Lakme. Meistersinger was sung in Italian as was Fidelio. The three managers received a two-year contract, but fire in 1892 destroyed the interior of the house, the loss being estimated at $300,000. For a season there was no opera except a brief series by a guest organization.

Reorganization After the Fire

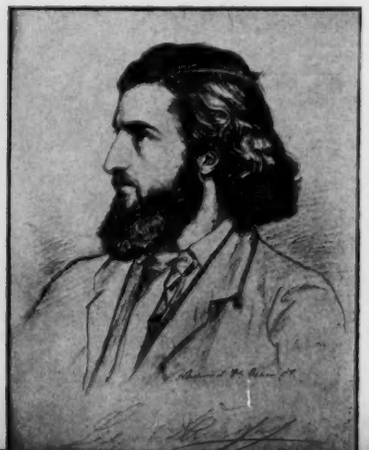
When the new company, the Metropolitan Opera and Real Estate Company, took over in 1893, the three man-

(*Please turn to page* 36)

ANDREAS DIPPEL
(Photo © Aimé Dupont.)

HEINRICH CONRIED AT HIS DESK. (Photo from Mapleson Collection.)

DR. LEOPOLD DAMROSCH



DR. HERBERT GRAF
Stage Director,
Metropolitan Opera

STREAMLINING

THE OPERA

By

Dr. Herbert Graf

I don't think it is revealing a secret to say that opera in America, for the greater part as presented today, looks old-fashioned. Not only in comparison with American surroundings, daily life, and thinking and feeling, but also in the musical field. In the technic of symphony orchestras, radio, movies and musical shows, America has outdistanced anything in those departments in Europe, but our opera production is, in general, not up to the standard prevailing there in pre-war times.

This seems not reasonable if we consider the fact that during recent years, opera has changed from being the private property of a few who could afford to possess it in splendid isolation; (like the owning of a Rubens or Tintoretto), to an art-form supported by millions of an ever-growing, new audience. The eyes of this new audience have been trained to reality by the modern technic of the movies, and therefore it is only logical that there has developed the demand for up-to-date streamlining of opera.

Some Social Changes

Experiments in that direction have increased since the social changes following the financial crisis of 1929, and particularly since the outbreak of this war. In the narrower field of "grand" opera, we might mention the endeavors of the American Opera Company, the performances of the Juilliard Institute, those of the Philadelphia Orchestra season under Fritz Reiner and Alexander Smallens, opera performances under Stokowski and Rodzinski, operatic work at Koussevitzky's Berkshire Music Centre, the Philadelphia Opera Company, the New Opera Company, and many other groups all over the country.

In the wider fields of the musical theatre, we think of new works such as Showboat, Four Saints in Three Acts, Porgy and Bess, Paul Green's Lost Colony, The Devil and Daniel Webster, the efforts of the American Lyric Theatre, works of Blitzstein, Copland and Weill, up to the present day hit, Oklahoma. The desire to modernize old operas goes even so far as to change the original conceptions of their authors—following Tairoff's "unchained" methods in staging Lecocq's Giroflé-Giroflá and Dantschenko's production of Carmencita—as in the streamlined versions of the 9 O'Clock Opera Company's Figaro and Hammerstein's Carmen Jones in the current Billy Rose production.

Making Opera a Living Form

The aim of all of these groups is the same: to make opera a living form of the musical theatre. I have no doubt that the majority of the theatre-going public, unhampered by knowledge of the original, will prefer the exciting new version of Carmen (with much spoken text) in which the original wishes of its author have been altered, to a performance of the original, with foreign text, no oral dialogue, and slow-motion acting. The theatre public thinks realistically and goes to Rosalinda. Let the conoisseurs and experts worry about what Johann Strauss wanted to do in his Fledermaus. Theatre is theatre, after all, and not a museum.

I completely understand the aims to make opera a vital experience of the present day theatre. In fact, I share many of them. I have myself committed crimes such as staging Lohengrin without a swan—the fact being that, in my abhorrence of the usual tottering papier-maché swan, I replaced its arrival by light effects designed to communicate the idea of the miracle of the Holy Grail coming to earth. I did Figaro in modern dress and Orpheus without scenery. In Philadelphia (1935), I sponsored Carmen in eleven scenes on a revolving table and streamlined Iphigenia with Norman Bel Geddes' help; also we gave Falstaff and Figaro in English with young American singers after three months of rehearsal.

The idea of modernizing operatic production in all its aspects—modern ways of staging old works, opera in the language of its audience, and performance of new works—still is the main artistic desire of my life.

Experiment vs. Repertoire

Obviously, all these radical experiments have been done outside of the Metropolitan Opera, or for that matter, outside of any of the larger regular opera companies of this country. They were done either by single performances of the legitimate Broadway theatre based on the different system of serial run, or by young operatic groups with a limited repertoire and low production expenses, or by schools.

Therefore the question will come up: Would it be possible for the existing grand opera companies and their system of a big repertoire and extensive apparatus, to modernize opera in a similar way?

It is a well known fact that the system of grand opera which was brought from Europe has to work here on a very different economic basis, namely without the high governmental or municipal support which is the basis of the existence of Opera in Europe. Added to this, higher working costs, lack of singers equal in quality and experience for many parts, the question of translations, etc., the task of modernizing operatic production within the mechanism of the regular grand opera companies, becomes in truth a Herculean one.

Question of Permanency

The question then could be asked: If grand opera is based on a different system from that of the Old World, is it possibly out of place in the New one? Here two indisputable facts remain: none of the companies aforementioned which gave opera in radically modernized form, paying first class singers and producing on a big scale, have succeeded in continuing as a permanent organization so far, while the Metropolitan and other grand opera companies have not only persisted through the years, but also have gained an ever increasing audience. Obviously there is something in this form of grand opera in which the people have declared their definite interest. And which as such must be preserved.

Edward Johnson, General Manager of the Metropolitan, has always been well aware of the necessity of changes in methods of production, though the responsibility for the complicated apparatus of his organization has led him to a policy which—according to his own words—is to bring about these changes "by evolution, not by revolution."

New Democratic Audiences

Constructively, he has built up the elements to this end: to gain, with the help of the Metropolitan Opera Guild, radio, and a new price policy, a democratic audience, and gradually to add to the repertoire works in English.

After Magic Flute, Falstaff is to follow during this season; there will be new productions of repertoire works, and young singers are to be given an increasing place. Having succeeded in putting his company on solid ground by building up a new audience, gaining tax exemption and extending the length of the season, we can expect Mr. Johnson to go farther in his endeavor to modernize productions in the future.

In a fast-moving world, opera is inevitably bound to keep pace. The legitimate musical theatre concentrating its efforts on a single work, young groups unhampered by the big operatic apparatus, schools and workshops essential for the training of the new tools, all are moving ahead rapidly toward the goal of streamlining opera. The Metropolitan and other Grand Opera companies are, by their nature, proceeding at a slower tempo. But all are facing the same goal: to give opera its place as a living art in the modern community.

PREPARING THE TALES OF HOFFMANN.

Dr. Graf, at right, demonstrates the tempo of a scene involving Patrice Munsel, young American coloratura soprano, as the doll Olympia and Walter Olitzki, baritone.

Dr. Herbert Graf, stage director of the Metropolitan Opera, had a distinguished career in Europe before coming to this country. He was born in Vienna in 1903, educated at the University and State Academy of Music there, under his father, Dr. Max Graf, in musical science, under Josef Marx in composition and Alfred Roller in stage design, and received the Ph.D. degree. He was stage director at the Breslau Municipal Opera, 1926-29; the Frankfort Opera, 1929-33; staged performances at Basle and in Prague, 1933-5; at the Florence and Salzburg Festivals with Bruno Walter; at the Vienna State Opera, the Paris Grand Opera and in Rome, from 1935 to 1938. He was guest producer with the Cleveland, Los Angeles and San Francisco Operas, and at the New York World's Fair. Formerly head of the Opera Departments at the Frankfort Conservatory and the Salzburg Mozarteum, he has lectured on opera at the Berkshire Music Centre and at the Academy of Vocal Arts in Philadelphia. Dr. Graf has been with the Metropolitan and San Francisco Operas since 1936. He has also written a book on opera and many magazine articles.

RED LETTER DATES IN NEW YORK OPERA

Compiled by

Russell Kerr

From 1883 to 1943

Red Letter Days and Nights at the Metropolitan! The scene changes; electric chandeliers replace gas, and in turn give way to more subtle lighting schemes. The dress of the ladies veers from leg-of-mutton sleeves and bustles, to the extreme *décolleté* of the 'twenties and again to the informal evening gown of today. The private carriages and hansoms that trundled up to the entrance in the 'nineties are substituted by limousines and taxis, and now again by subways and—shoe leather.

At bottom, though innovations in stage decoration have come in—somewhat slowly, perhaps, behind the "Met's" vast golden proscenium—the same thrill attends the evenings through the decades when THE particular Favorite sings. From the days when Jean "wowed" them with Tristan, or Calvé bewitched with her flirtatious fan in Carmen, to the era when the sob of Caruso's voice in the La Juive lament held the house in thrall was not such a step after all. The same is true of the span from the flamboyant "prosperity" era of Jeritza and her revolvers in Girl of the Golden West, through panoplied Flagstad Wagnerian renascence, to the present day of younger American artists giving realism, waistlines and believable love-making to ancient scenes.

While the old school inclined to smooth vocalism and perfection of ornamentation in its singing, and even Wagner roles were done by such artists as the Reszkes with distinguished beauty of tone, the realism of later days inclined to sacrifice the static ideal of a costumed concert for acting.

The Wagnerian revolution had a profound effect on all later operatic writing, even of the Italian and French schools. It caused the ideal of the "continuous" flow of music, richly orchestrated, to take the place of the neat set numbers and *fioriture* of yesterday. However, we still have the florid school with us, and the heyday of the coloratura is by no means ended. The public still flocks, with particular enthusiasm, to hear high C's and will always do so.

The old glamour still stirs, though ideals of operatic impersonation may vary, and stress go now to song, now to acting, and in the present day somewhat to niceties of stage management. The crowds still form a lengthy queue about the building on Red Letter Nights. It is to be hoped that they will long continue to do so, during years when new, memorable triumphs are forged as worthy of note as the occasions which are mentioned in the following columns.

1883

Oct. 22. Metropolitan opens with Faust; cast includes Nilsson, Scalchi, Campanini and Del Puente; Vianesi conducts; Henry E. Abbey manager.

Oct. 24. Marcella Sembrich in brilliant debut in this country as Lucia.

Oct. 29. Bellini's I Puritani has first hearing in the house.

Oct. 31. First Mignon by forces (in Italian).

Nov. 7. Lohengrin sung in same language.

Nov. 14. Bellini's La Sonnamubula first time by company.

Nov. 19. Meyerbeer's Robert le Diable ditto.

Nov. 23. Barber of Seville enters.

Nov. 26. First Il Trovatore by the ensemble.

Dec. 5. Boito's Mefistofele sung.

Dec. 20. La Gioconda in U. S. first production.

1884

March 10. Thomas' Hamlet done in Italian.

March 14. First Martha by the forces.

March 19. Initial Les Huguenots heard in house.

April 21. Directors of Metropolitan give benefit for its impresario, Henry Abbey, in which appear all the stars of company; Sembrich plays violin and piano as well as singing, and Irving's company gives an act from Merchant of Venice.

Nov. 17. New German regime launched under direction of Dr. Leopold Damrosch, with performance of Tannhäuser.

Nov. 19. First performance by company of Beethoven's Fidelio.

Nov. 24. Initial Der Freischütz sung.

Nov. 28. Wilhelm Tell in German.

Dec. 17. Der Prophet (Meyerbeer) in same language.

1885

Jan. 16. First performance of Die Jüdin (Halévy's La Juive).

Jan. 29. Ditto Die Stumme von Portici (otherwise Masaniello, by Auber).

Jan. 30. Die Walküre has production with Materna (Brünnhilde), Kraus (Sieglinde), Brandt (Fricka), Staudigl (Wotan), Kögel (Hunding), under Leopold Damrosch.

Feb. 15. Dr. Damrosch dies suddenly after four days' illness with pneumonia. His son Walter takes his place and conducts rest of season's Wagner operas, with John Lund as associate. Tour to Chicago and short supplementary season.

Nov. 23. Anton Seidl makes debut as new Wagner conductor in Lohengrin.

Nov. 25. Lilli Lehmann as Carmen—sung in German.

Nov. 30. Lehmann first time here as Brünnhilde in Walküre.

Dec. 2. Carl Goldmark's Die Königin von Saba has American introduction.

1886

Jan. 4. First American performance of Die Meistersinger, with Seidl-Kraus, Brandt, Stritt, Fischer and others, under Seidl.

Feb. 5. U. S. premiere of Wagner's Rienzi.

March 4. Parsifal in oratorio version.

Nov. 10. American debut of Albert Niemann as Siegmund.

Nov. 12. First Metropolitan Aida—in German.

Dec. 1. Tristan und Isolde has initial hearing in this country, with Lehmann (Isolde), Niemann (Tristan), Brandt (Brangäne), Emil Fischer (King Marke), Robinson (Kurwenal).

1887

Jan. 3. American premiere of Goldmark's Merlin, with Lehmann, Brandt and Alvary.

April 18. Patti, with her company, appearing at the Metropolitan in a post-season, sings her version of Carmen for first time in this country.

Nov. 9. American premiere of Siegfried by cast including Lehmann, Alvary and Fischer.

Nov. 23. Nessler's Der Trompeter von Säkkingen introduced.

Dec. 23. Weber's Euryanthe sung first time by the company.

1888

Jan. 16. Ferdinand Cortez, opera by Spontini, has first performance here (in German), introducing the Aztecs to U. S. stage.

Jan. 25. First American hearing of Götterdämmerung led by Seidl, with Lehmann, Niemann, Fischer and others in cast.

1889

Jan. 4. Das Rheingold in U. S. premiere, cast including Fischer, Alvary, Moran-Olden, Reil and Bettaque, under Seidl.

Jan. 30. Paris version of Tannhäuser, first time here.

March 4-11. American initial Ring Cycle given under Seidl.

Nov. 27. First Metropolitan performance of Flying Dutchman.

Dec. 4. Don Giovanni revived in German, with Lehmann (Donna Anna), Reichmann (Don), Fischer (Leporello), etc.

Dec. 11. Verdi's Masked Ball in first hearing in this house in German.

1890

Jan. 4. Cornelius' Der Barbier von Bagdad introduced.

Feb. 27. Lehmann sings Norma in special benefit for herself.

March 24. Abbey guest company gives first Otello in this house, with Tamagno in title role, Albani and Del Puente.

March 27. Lillian Nordica in first appearance in this auditorium, as Leonora in Trovatore during post-season.

Nov. 26. Franchetti's Asrael (novelty for U. S.), with Andreas Dippel as the hero, opens new season managed by Edmund Stanton.

Dec. 12. Der Vasall von Szigeth, opera by Anton Smareglia, is another short-lived novelty.

1891

Jan. 9. Diana von Solange, dilettante opera by the Duke of Saxe-Coburg-Gotha, bores public.

March 21. German regime closes with Meistersinger and ovations for Seidl, Damrosch and Stanton.

Dec. 14. New regime of Abbey, Schoeffel and Grau launched, after tour to Chicago, with Emma Eames as Juliette (debut with company), Jean and Edouard de Reszke in N. Y. bows as Romeo and Friar Laurent.

Dec. 30. First Metropolitan Cavalleria Rusticana sung with Eames as Santuzza; premiere in house of Gluck's Orfeo on same bill.

1892

Jan. 15. L'Africaine sung by Nordica, LaSalle, Jean and Edouard de Reszke.

Feb. 10. Thomas' Hamlet given for first time here in French.

April 3. Matinée Faust by resident company, with Eames, de Reszke Brothers and Scalchi, followed by evening performance by guest Patti company in Lucia.

Aug. 27. Fire destroys most of opera house interior, causing it to be closed for more than a year.

Sept. 26. Abbey and Grau announce all contracts cancelled for next season. New stockholders' company organized.

1893

Nov. 27. Rebuilt opera house again opened with Faust.

← MRS. WILLIAM ASTOR,
leader of New York society when the Metropolitan opened in 1883.

JEAN DE RESZKE AS TRISTAN; →
a sensation of the '90s. (Photo © by Aimé Dupont, from the Mapleson Collection.)

Nov. 29. All-star production of Gounod's Philemon et Baucis introduces to America Emma Calvé, Sigrid Arnoldson and Pol Plançon.
Dec. 4. Nellie Melba makes Metropolitan debut as Lucia.
Dec. 11. First hearing in this house of Pagliacci.
Dec. 18. Les Huguenots sung by cast including Nordica, the de Reszkes and Scalchi.
Dec. 20. Calvé's first American Carmen creates a furore, with cast including Jean de Reszke as Jose and Eames as Micaela.

1894

Jan. 10. Mascagni's new opera, L'Amico Fritz, eagerly awaited, fails to equal popularity of Cavalleria.
March 28. Brief post-season under Walter Damrosch's direction opens with Götterdämmerung, first German opera heard in house for three years; Materna, Schott and Fischer in cast.
April 10. Massenet's Werther has initial Metropolitan hearing, after return of Grau singers.
April 27. Grau company offers composite bill of scenes from five operas with galaxy of stars.
Nov. 26. Zelie de Lussan, America soprano, in bow as Carmen.
Dec. 3. Victor Maurel joins company as Iago, his most famous role, with Eames as Desdemona, Mancinelli conducting.
Dec. 17. Bemberg's Elaine sung with the de Reszkes.
Dec. 26. All-star Les Huguenots includes Nordica, Melba, Scalchi, the de Reszkes, Plançon and Maurel.

1895

Jan. 16. First French performance of Manon in New York introduces Sibyl Sanderson, American soprano, for whom Massenet wrote Thais and Esclarmonde.
Feb. 4. Verdi's Falstaff in U. S. first production, with Eames, Scalchi, de Lussan, Maurel, Campanari and others.
Feb. 8. First stage performance here of Saint-Saëns' Samson et Dalila, with Tamagno as strong man and Mantelli as siren.
Feb. 25. Damrosch company returns in guest season, to give Tristan, with Sucher, Brema, Alvary and Fischer.
April 22. Regular troupe of the Metropolitan heard in Wagner's I Maestri Cantori, with Eames, Jean de Reszke, Plançon, etc.
Nov. 27. Jean de Reszke sings Tristan for first time (in German), creating a furore; his brother Edouard sings King Marke, in cast including Nordica, Brema, under Seidl.
Nov. 29. Donizetti's La Favorita joins roster.
Dec. 11. La Navarraise, Massenet thriller, done here for first time by Calvé, for whom work was written.

1896

Jan. 11. Two acts from Bizet's Les Pêcheurs de Perles sung in double bill with Navarraise.
Jan. 15. Mefistofele revived for Calvé, with Edouard de Reszke and Cremonini in cast.
Jan. 23. Manon sung by Melba, Jean de Reszke, Maurel and Plançon.
Nov. 18. David Bispham, American baritone, makes Metropolitan debut as Beckmesser after singing widely in Europe.
Dec. 30. Melba, tempted by success of the de Reszkes in Wagner, essays one Brünnhilde in Siegfried, with such trying results on her voice that she curtailed her season.

1897

Jan. 4. Calvé is new Marguerite in Faust.
Feb. 10. Castelmary, French bass-baritone, dies on stage from heart attack during Martha performance.
Feb. 12. Massenet's Le Cid heard for first time in this theatre.
April 20. Directors lease auditorium to Grau Opera Company, to become effective in fall of 1898.

1898

Jan. 17. Damrosch-Ellis Company opens five-week season, including first Aida of Melba (Jan. 24).
Nov. 29. Grau season opens with Tannhäuser, with Nordica and Ernest Van Dyck (debut here in title role).
Nov. 31. Sembrich returns to company in The Barber.
Dec. 14. Anton Van Rooy joins forces as Wotan.

1899

Jan. 9. Ernestine Schumann-Heink, after singing with company in Chicago, makes debut at Metropolitan as Ortrud, with Nordica, the de Reszkes and David Bispham.
Jan. 13. First uncut Ring cycle begun under Franz Schalk.
Jan. 24. Jean and Edouard de Reszke appear for first time as Siegfried and Hagen in Götterdämmerung.

A SCENE THAT SHOOK NEW YORK.
Olive Fremstad in Strauss's Salome, which had "one consecutive" performance in 1907 and was withdrawn at the request of scandalized boxholders. The work, however, was revived with great success in 1934. (Photo by Byron, N. Y.)

March 10. Mancinelli conducts his opera, Ero e Leandro.
Dec. 27. Scotti makes Metropolitan bow as Don Giovanni.

1900

Jan. 6. Johanna Gadski sings with company for first time as Senta.
Jan. 8. Donizetti's Don Pasquale first given by forces.
March 9. Nicolai's Merry Wives of Windsor introduced.
March 30. Initial Metropolitan hearing of Magic Flute, in Italian, with Sembrich, Eames, Ternina, Mantelli, de Lussan, Campanari, Dippel, Pini-Corsi and others.
Dec. 22. Louise Homer in New York bow as Amneris.
Dec. 28. Fritzi Scheff enters as Marzelline in Fidelio.

1901

Feb. 4. American premiere of Puccini's Tosca, with Milka Ternina as heroine and Scotti as Scarpia.
March 20. Reyer's Salammbo given Metropolitan premiere.
March 29. Jean de Resze sings American farewell in Lohengrin.
Dec. 23. New season opens with Tristan, cast including Ternina, Schumann-Heink, Van Dyck, Bispham, Edouard de Reszke, and Albert Reiss (debut as Steersman and Sailor).

1902

Jan. 22. U. S. bow of Isidore de Lara's Messaline, with Calvé and Scotti.
Feb. 14. Paderewski's opera Manru in New York premiere; also presented in Boston, Philadelphia, Pittsburgh, Baltimore and Chicago.
Feb. 25. Gala for Prince Henry of Prussia includes scenes from five works, with brilliant casting.
March 4. Albert Reiss sings first Mime here.
March 11. Ethel Smyth's opera, Der Wald, previously heard at Covent Garden, has first of two performances.

1903

Jan. 28. Verdi's Ernani sung for first time in house, with Sembrich, Scotti, Edouard de Reszke and others.
April 27. Gala with acts from various operas given as farewell tribute to Grau, retiring because of poor health. Conried engaged to succeed.
Nov. 23. Caruso makes New York debut as Duke in Rigoletto.
Nov. 28. Olive Fremstad in bow here as Sieglinde.
Dec. 24. Much heralded Parsifal has first hearing outside Bayreuth, despite bitter opposition of Wagner family, with cast including Ternina, Burgstaller, Van Rooy, Blass, Journet and Goritz (debut as Klingsor), and with Alfred Hertz conducting.

1904

Jan. 23. Initial L'Elisir d'Amore (Donizetti) by the company.
Nov. 21. First of Caruso opening nights presents also Eames, Walker, Scotti and Plançon, in Aida.
Nov. 25. Fremstad sings first Kundry.
Dec. 5. Donizetti's Lucrezia Borgia given just once (too gruesome for spectators?)

1905

Feb. 3. All-star Les Huguenots includes Sembrich, Nordica, Caruso, Plançon, Journet, Walker and Scotti.
Feb. 16. Benefit for Conried includes Strauss' Die Fledermaus sung by Sembrich, Walker, Bella Alten, Dippel, Reiss and Goritz, with interpolated concert presenting Nordica, Homer, Caruso, Giraldoni, Aktè, Scotti, Fremstad, Eames and Plançon.
Nov. 25. Hänsel und Gretel, first time by company.
Nov. 29. La Favorita revived for Caruso.

PRESIDENT AND MRS. COOLIDGE ATTEND OPERA
at Poli's Theatre, Washington, in 1928. The Chief Executive and First Lady heard Norma on the opening night of the Metropolitan's series there. (International Newsreel Photo.)

1906

Jan. 27. Revival of Don Giovanni, with Nordica, Sembrich, Jomelli, Scotti, Dippel and Journet.
Feb. 13. Hammerstein announces coming opening of the Manhattan Opera House with rival company.
March 5. Fremstad sings first Carmen, with Caruso as José.
April 18-19. Company on tour in San Francisco emerges unscathed after the earthquake.
Nov. 16. Caruso arrested for flirtation in Central Park Zoo. Conried has nervous "breakdown."
Nov. 26. Geraldine Farrar introduced to New York as Juliette on opening night of season.
Nov. 5. Giordano's Fedora added to roster, with Lina Cavalieri in local debut as heroine.
Dec. 7. Berlioz's Damnation of Faust sung in operatic version for first time in U. S.

1907

Jan. 18. Puccini, on first visit to this country, conducts his Manon Lescaut, with Caruso, Cavalieri and Scotti.
Jan. 22. Strauss' Salome, in premiere for America, has only one hearing, with Fremstad as heroine, being removed from repertoire by board of directors after protests of some squeamish boxholders.
Feb. 11. Puccini's Madame Butterfly in Metropolitan bow, with Farrar, Homer, Caruso and Scotti.
Nov. 18. Cilea's Adriana Lecouvreur in U. S. introduction.
Nov. 20. Chaliapin joins company in title role of Mefistofele with only moderate success.
Dec. 6. Mascagni's Iris, opera of Japan, introduced with Caruso, Eames and Scotti.

1908

Jan. 1. Mahler makes American bow, conducting Tristan, with Fremstad as new Isolde.
Feb. 12. Resignation of Conried announced, soon followed by appointment to joint directorship of Andreas Dippel, the company's Wagner tenor, and Giulio Gatti-Casazza, general director of La Scala.
Nov. 16. Toscanini, in American debut, opens new season with Aida, introducing Emmy Destinn, with Caruso, Homer and Scotti.
Nov. 20. Debut of Pasquale Amato as Germont in Traviata.
Nov. 23. D'Albert's Tiefland in U. S. premiere.
Nov. 26. Herbert Witherspoon joins company as Titurel in Parsifal.
Dec. 3. Maria Gay joins forces as Carmen.
Dec. 7. Frances Alda in debut as Gilda.
Dec. 10. Toscanini creates deep impression when he leads his first Wagner work here, Götterdämmerung.
Dec. 17. Le Villi, Puccini's first opera, introduced to this country at increased prices.

1909

Jan. 13. Brilliant Nozze di Figaro revival, under Mahler, includes Eames, Sembrich, Farrar, Scotti, Didur, Reiss and others.
Feb. 6. Sembrich sings Metropolitan farewell in Traviata.
Feb. 15. Without preliminary trumpeting, Eames does same in Tosca.
Feb. 19. Mahler conducts first U. S. hearing of Smetana's The Bartered Bride, in German.
March 18. Frederick S. Converse's one-act opera, The Pipe of Desire, English text by George Edward Barton, is first American work to be sung by company.
Nov. 15. Andres de Segurola bows as Alvise in Gioconda.
Nov. 16. Werther produced by company at New Theatre.
Nov. 25. Clarence Whitehill joins forces as Amfortas.
Dec. 8. Nordica sings last performance at Metropolitan—Isolde.
Dec. 23. Alma Gluck and Louise Homer score in Orfeo.

1910

Jan. 22. Franchetti's Germania introduced to this country with Caruso.
Feb. 4. Flotow's Stradella produced in New Theatre.
Feb. 5. Auber's Fra Diavolo in first of three hearings.
Feb. 28. Pavlowa and Mordkin give Delibes' Coppelia.
March 5. First Russian opera by the Metropolitan—Tchaikovsky's Pique-Dame sung in German, with Mahler conducting.
April 3. Marriage of Frances Alda and Giulio Gatti-Casazza, after which the soprano left the company for more than a season.
May 21. Andreas Dippel retires to manage Philadelphia-Chicago Company. Company opens a season at Theatre de Châtelet, Paris.
Nov. 14. Gluck's Armide is early novelty of new season in New York.
Nov. 29. John McCormack in guest appearance in Traviata.
Dec. 10. Puccini's La Fanciulla del West, based on play of Belasco, introduces cowboys to opera in world premiere, with Caruso, Destinn and Amato in chief roles.
Dec. 10. Leon Rothier in bow with forces as Mephistopheles.
Dec. 28. World premiere of Humperdinck's Die Königskinder, with composer attending, Farrar as Goosegirl, Homer as Witch, and Jadlowker as King's Son.

1911

Feb. 28. Victor Herbert's Natoma in N. Y. premiere by the Philadelphia-Chicago Opera Company.

(Please turn to page 10)

SOME RED LETTER DATES

(Continued from page 9)

March 14. Same organization sings Wolf-Ferrari's Segreto di Susanna for first time in house.

April 1. Metropolitan gives American premiere of Paul Dukas' new opera, Ariane et Barbe-Bleue, with Farrar as heroine.

Nov. 13. Margarete Matzenauer in debut with company as Amneris, at opening of new season.

Nov. 18. Thuille's Lobetanz an unexciting novelty, with Gadski.

Dec. 27. Tetrazzini bows with company as Lucia.

1912

Jan. 1. Matzenauer substitutes as Kundry on hour's notice.

Jan. 3. Wolf-Ferrari's Le Donne Curiose splendidly staged.

Jan. 28. This composer conducted his cantata, La Vita Nuova, in concert at Metropolitan.

Feb. 4. Maurice Renaud sings first Valentin in America.

Feb. 21. Alda returns to company as Desdemona.

March 14. Horatio Parker's prize opera, Mona, to libretto by Brian Hooker, winning award of $10,000 offered by the company for an American opera, has world premiere with Homer as the heroine.

April 14. Concert version of Monteverdi's Orfeo in English.

Nov. 11. Lucrezia Bori joins forces as Manon Lescaut.

Nov. 19. Visiting Philadelphia-Chicago Company gives Thomas' Hamlet, with Titta Ruffo fêted in title role.

Dec. 19. Toscanini returns to company, conducting Orfeo.

Dec. 27. Frieda Hempel in bow as the Queen in Les Huguenots, with Destinn, Alten, Caruso, Scotti, Didur and Rothier.

1913

Jan. 11. First Tales of Hoffmann by company.

Feb. 27. World premiere of Cyrano, opera after Rostand, with libretto by W. J. Henderson (in English), score by Walter Damrosch.

March 19. American premiere of Mussorgsky's Boris Godounoff, under Toscanini, with Didur as protagonist, sung in Italian in Rimsky-Korsakoff version, makes profound impression.

Nov. 20. Martinelli in New York debut as Rodolfo.

Nov. 22. Ballo in Maschera revived under Toscanini to honor Verdi centenary, with Destinn, Hempel, Caruso, Matzenauer, Rothier and de Segurola.

Dec. 9. American premiere of Strauss' Der Rosenkavalier, with Hempel as the Marschallin.

Dec. 13. Segreto di Susanna sung first time by company.

1914

Jan. 2. L'Amore dei Tre Re, by Montemezzi, in bow with Bori as Fiora, makes a deep impression.

Jan. 24. Victor Herbert's Madeleine (one-act) world premiere.

Feb. 26. Julien by Charpentier, sequel to Louise, has elaborate production with Caruso and Farrar, a year after Opera-Comique premiere, but proves disappointing.

March 25. Wolf-Ferrari's L'Amore Medico in U. S. premiere.

April 23. Fremstad sings farewell as Elsa.

Nov. 19. Farrar's first Carmen, with Caruso as José, is super-production.

Nov. 20. Elisabeth Schumann sings Sophie in Rosenkavalier in debut with company.

1915

Jan. 25. Madame Sans-Gêne, story of Napoleon and his laundress, with music by Giordano, has world premiere.

Feb. 4. Franco Leoni thriller, L'Oracolo, drama of Chinatown, has American first hearing, providing fine vehicle for Scotti's sinister Chim-Feng.

April 24. Season ends with Toscanini and Hertz withdrawing. Polacco and Bodanzky soon engaged.

May 8. Benefit performance for German Red Cross enlists Hempel, Ober and Schumann, Reiss and Goritz, in Fledermaus.

Nov. 25. Giuseppe de Luca bows as Figaro in The Barber.

Dec. 30. Borodine's Prince Igor, in U. S. debut, impresses by fiery quality of Polovetzian scene and splendid mounting.

1916

Jan. 26. Granados' Goyescas given world premiere in presence of the composer, with Anna Fitzu making debut as heroine.

March 15. Goetz's Taming of the Shrew in first hearing at this house.

March 24. Granados, on return voyage to Europe, dies in torpedoed steamer Sussex.

April 3. Diaghileff Ballet Russe begins month's engagement.

Nov. 13. Complete Pêcheurs de Perles (Bizet), with Caruso.

Nov. 25. Gluck's Iphigenia auf Tauris, in German, with score revamped by Strauss, introduced.

Dec. 4. Claudia Muzio joins company as Tosca.

Dec. 22. Francesca da Rimini, opera by Zandonai, after D'Annunzio play, based on Dante episode, has U. S. premiere.

1917

Jan. 24. Marriage of Figaro revived, with Farrar, Hempel, Matzenauer, De Luca, Didur, and others.

Feb. 17. Massenet's Thais has first Metropolitan performance with Farrar.

March 18. The Canterbury Pilgrims, opera in English with score by Reginald De Koven and book by Percy Mackaye, premiered.

April 13. Tristan last Wagner for duration, with Gadski departing.

Nov. 12. Jose Mardones in New York bow (Ramfis).

Nov. 17. Pierre Monteux enters as conductor of Faust.

Nov. 23. Julia Claussen bows as Dalila.

Dec. 7. Easton enters as Santuzza.

Dec. 17. Rabaud's Marouf, opera of Cairo, pleases in U. S. bow.

1918

Jan. 3. Liszt's oratorio St. Elizabeth given as opera in English with Easton.

Jan. 12. Mascagni's Lodoletta, based on Ouida story, Two Little Wooden Shoes, in premiere for this country.

Jan. 18. Crispino e La Comare, by the Brothers Ricci, added.

Feb. 7. Revival of Le Prophete, with Caruso and Matzenauer.

March 6. Rimsky's Le Coq d'Or has U. S. bow as ballet-opera performed by double cast of singers and mimes, with eminent success, vocalists including Barrientos, Braslau, Didur, Ruysdael, Diaz; Galli and Bolm in chief danced roles.

March 23. World premiere of Cadman's Shanewis, with Sophie Braslau as the Indian heroine, on bill with ballet, The Dance in Place Congo, music by Henry F. Gilbert, also a first staging, and L'Oracolo.

Nov. 15. Debut in opera of Rosa Ponselle as Leonora in La Forza del Destino creates sensation.

Dec. 14. World premiere of the Puccini Trittico, or triptych of one-act operas: Il Tabarro, Suor Angelica (title role created by Farrar), and the perenially successful Gianni Schicchi.

Dec. 28. Weber's Oberon sung in English, with Ponselle, in much condensed version liberally arranged by Bodanzky.

1919

Jan. 24. Leroux's La Reine Fiammette has U. S. premiere with Farrar as heroine, 16 years after Paris premiere.

Feb. 19. Reinald Werrenrath bows as Silvio in Pagliacci.

March 12. American double bill includes one-acters, The Legend, by Joseph Breil and The Temple Dancer by John Adam Hugo.

Feb. 28. Gounod's Mireille introduced to repertoire.

March 22. Caruso honored at performance of acts from three of his popular works on 25th anniversary of his debut in opera.

Nov. 18. Gala for the Prince of Wales.

Nov. 22. Halévy's La Juive revived, Caruso as Eleazar.

Dec. 5. Rossini's florid L'Italiana in Algeri briefly heard.

Dec. 27. Albert Wolff's Le Oiseau Bleu in world premiere, the composer wielding baton.

1920

Jan. 16. Leoncavello's Zaza, with Farrar as heroine, in Metropolitan first hearing.

Jan. 31. Cleopatra's Night, 2-act opera in English by Henry Hadley, on Gautier story, has first performance anywhere.

Feb. 19. Wagner's Parsifal returns in English translation.

March 24. Tchaikovsky's Eugene Onegin sung in Italian.

Nov. 17. Beniamino Gigli in American debut as Faust in Mefistofele.

Dec. 23. Verdi's Don Carlos in Metropolitan premiere.

Dec. 24. Caruso sings swan song in La Juive, following a hemorrhage of the throat in a previous Brooklyn performance as Nemorino.

1921

Jan. 15. Charpentier's Louise local premiere, with Farrar.

Jan. 29. Bori rejoins company (after four-year absence) in Bohême, following operation on vocal cord.

March 7. Giordano's Andrea Chenier first time by company with Muzio.

March 9. The Polish Jew, one-act opera by Karol Weis, based on old-time thriller, The Bells, has first of three performances.

Aug. 2. Caruso dies in Naples, where he had gone for convalescence after American operation for abscessed lung.

Nov. 14. Galli-Curci joins company as Violetta as featured artist on opening night of new season.

Nov. 19. Sensation attends American debut of Maria Jeritza, as Marietta in Korngold's Die Tote Stadt.

Dec. 1. Jeritza's Tosca causes furore with Vissi d'Arte sung on floor.

Dec. 9. Return of Chaliapin as Boris stirs profoundly.

1922

Jan. 5. Le Roi d'Ys, Lalo's opera, popular in France, begins a short-lived New York visit, with Alda and Ponselle as warring sisters.

Jan. 19. Ruffo joins forces as Barber.

Jan. 23. Rimsky-Korsakoff's The Snow Maiden sung in French (U. S. premiere).

March 14. Catalani's opera of the watermixies, Loreley, has bow on this stage.

March 24. Mozart's Cosi Fan Tutte comes to Metropolitan.

April 22. Farrar sings farewell in Zaza.

Nov. 22. Elisabeth Rethberg and Sigrid Onegin bow with company in Aida.

1923

Jan. 5. Rossini's Guillaume Tell restored, with Ponselle, Martinelli, Danise, Mardones and Didur.

Feb. 14. Vittadini's Anima Allegra, with Bori, has U. S. bow.

March 1. Schillings' Mona Lisa introduces Barbara Kemp and Michael Bohnen.

March 23. Revival of Der Freischütz, with Bohnen as impressive Caspar, in new version with Bodanzky recitatives.

Nov. 8. Miguel Fleta is new Cavaradossi in Tosca.

Nov. 15. Mascagni's L'Amico Fritz revived, Merle Alcock as Beppe.

Nov. 24. Lawrence Tibbett in debut as one of two monks in Boris Godounoff.

1924

Jan. 1. Scotti's 25th year with company celebrated with benefit for him (Tosca), he singing Scarpia opposite Jeritza.

Jan. 2. Primo Riccitelli's one-act opera I Compagnacci in U. S. bow and Raoul Laparra's La Habanera in first hearing for New York.

Feb. 6. Karin Branzell bows with company as Fricka in Walküre.

Feb. 14. Friedrich Schorr joins forces as Wolfram.

Feb. 29. Massenet's Le Roi de Lahore given first Metropolitan production with considerable scenic splendor but unavoidable longueurs.

Aug. 13. Otto Kahn, chairman of board, says new opera house is necessary.

Nov. 3. Tullio Serafin bows as conductor in Aida.

Dec. 6. Janacek's Jenufa, Moravian peasant drama, has U. S. premiere with Jeritza, Matzenauer and Laubenthal.

1925

Jan. 2. Lawrence Tibbett scores sensational triumph as Ford in Falstaff.

Jan. 21. Maria Müller in U. S. bow as Sieglinde.

Feb. 19. Giovanni Gallurese, by Montemezzi, introduced.

March 19. Curt Taucher falls through trapdoor during Siegfried.

March 21. Debussy's Pelléas et Mélisande sung for first time by company, with Bori and Edward Johnson as lovers.

Nov. 12. Spontini's La Vestale, unknown masterpiece, makes considerable impression, with Rosa Ponselle scoring in title role.

Nov. 27. Ravel's L'Heure Espagnole for first time by Metropolitan with Lawrence Tibbett as the Muleteer in double bill with revival of Cornelius' Barber of Bagdad.

Dec. 13. Company gives Jewels of the Madonna, by Wolf-Ferrari, with Jeritza.

1926

Jan. 2. Giordano's La Cena delle Beffe introduced to U. S.

Jan. 15. Otto Kahn reveals that he has site and loan to build new house. Stockholders demur.

Jan. 28. Debut of Mary Lewis, formerly of stage, as Mimi.

Feb. 17. Lauritz Melchior joins company in Tannhäuser at matinee and Marion Talley's debut as Gilda creates public hysteria at night.

FARRAR AS THE GOOSE GIRL

in the world premiere of Humperdinck's Die Königskinder, given at the Metropolitan in 1910, with the composer attending. The geese were real ones. (Photo by White.)

THE METROPOLITAN'S FIRST FULL-LENGTH BROADCAST

on Christmas afternoon, 1931, when Hänsel und Gretel was sung. The cast is shown with, left Merlin H. Aylesworth, president of the National Broadcasting Company; rear, Karl Riedel, conductor, and right, Giulio Gatti-Casazza. (Wide World Photo.)

Feb. 19. John Alden Carpenter's ballet, Skyscrapers, done for first time in this country after Monte Carlo premiere.
April 3. Massenet's Don Quichotte sung by company, with Chaliapin as the hero.
March 7. Stravinsky's opera of China, Le Rossignol, given first American hearing with singers in orchestra pit and mimes on stage, together with De Falla's La Vida Breve.
Nov. 16. Puccini's posthumous Turandot has U. S. bow, with Jeritza as the Chinese Princess and Lauri-Volpi as the Prince.

1927

Feb. 17. The King's Henchman, opera by Deems Taylor, libretto by Edna St. Vincent Millay, commissioned by company, has approving press on world premiere with Tibbett as Eadgar, the King, and Johnson as Aethelwold the Henchman.
March 10. Revival of Mignon, with Bori, Marion Talley, Gigli, and Whitehall in leading roles.
Nov. 2. Richard Mayr bows with company as Pogner; Grete Stückgold as Eva.
Nov. 6. Korngold's Violanta, sung by Jeritza, fails to uphold its end in double bill with Haensel and Gretel.
Nov. 16. Revival of Norma, with Rosa Ponselle as heroine.

1928

Jan. 16. Gertrude Kappel's New York bow as Isolde.
Feb. 7. Grace Moore, formerly in musical comedy, makes successful debut as Mimi.
Feb. 8. Madonna Imperia, one-act trifle with score by Franco Alfano, has American introduction.
March 10. Puccini's La Rondine, lighter work on Viennese operetta model, has U. S. premiere with Bori as heroine.
Nov. 6. Strauss' Die Aegyptische Helena has somewhat hollow American bow, with Jeritza as the "Face That Launched a Thousand Ships" and Bodanzky conducting.
Nov. 24. La Campana Sommersa, Respighi opera based on Hauptmann drama of erring bellmaker, has U. S. bow.
Dec. 17. Verdi's Ernani revived impressively, with Rosa Ponselle, Martinelli and Ruffo.

1929

Jan. 19. Krenek's Jonny Spielt Auf, rage of Central Europe, brings jazz story and inconsequential music in American debut, with Florence Easton, Michael Bohnen and others.
Jan. 25. Rimsky-Korsakoff's Sadko splendidly staged, but proves rather static in story.
March 20. Pizzetti's Fra Gherardo in U. S. bow, Edward Johnson in title role.
Oct. 30. Josef Rosenstock begins a month's stay as conductor of German opera, following resignation of Bodanzky, after which the newcomer had a nervous breakdown and the latter returned.
Nov. 15. Gladys Swarthout in bow with forces as La Cieca.
Nov. 29. Don Giovanni revived with Pinza in title role.
Dec. 21. Verdi's Luisa Miller exhales a faint aroma of datedness in Metropolitan premiere.

1930

Jan. 17. Elisabeth Ohms in Metropolitan bow as Brünnhilde (Götterdämmerung).
Jan. 18. Giulio Gatti-Casazza, following divorce from Frances Alda in previous year, takes a second wife, the Metropolitan premiere danseuse, Rosina Galli.
Nov. 29. Fair at Sorochinsk, by Moussorgsky, uncompleted opera in version by Tcherepnin, sung.
Dec. 10. Le Preziose Ridicole, by Felice Lattuada, in U. S. bow.

1931

Jan. 2. Suppé's Boccaccio, comic opera, done with Jeritza.
Jan. 3. Metropolitan bow of Lily Pons as Lucia launches new star.
Feb. 7. Deems Taylor's Peter Ibbetson, book by composer and Constance Collier, based on Du Maurier novel, commissioned by the company, has world premiere, with Bori, Johnson and Tibbett.
Oct. 26. Otto Kahn resigns as chairman of board and president of company after association with it since 1903.
Nov. 7. Schwanda, by Jaromir Weinberger, sung in German (U. S. premiere).
Dec. 2. Montemezzi's one-act opera, La Notte di Zoraima, on Aztec theme, proves a somewhat damp firecracker.
Dec. 25. First broadcast of complete opera from Metropolitan stage, when Hänsel und Gretel is heard.

1932

Jan. 2. Suppé's Donna Juanita, in freely arranged version, with Jeritza as heroine.
Jan. 20. Göta Ljungberg bows as Sieglinde.
Jan. 28. Verdi's Simone Boccanegra has first Metropolitan hearing, with Tibbett in title role.
March 11. Schumann-Heink's last appearance with company as Erda in Siegfried at age of 70.
Nov. 23. Tito Schipa joins company as Nemorino, after a decade with Chicago opera.
Nov. 28. Rose Bampton enters as Laura in Gioconda.
Dec. 1. Richard Bonelli joins as Germont.
Dec. 3. Strauss' Elektra sung (in German) for first time by company, Kappel as heroine.
Dec. 9. Il Signor Bruschino, by Rossini, has U. S. premiere.

1933

Jan. 7. Louis Gruenberg's Emperor Jones has world premiere, with Tibbett as hero.
Jan. 16. Frida Leider is new Isolde, Maria Olazewska new Brangäne.
Jan. 20. Scotti sings farewell in L'Oracolo after 33 years with company.
Feb. 25. "Save the Metropolitan" campaign launched to raise fund for the following season.
March 2. Juilliard Foundation contributes $50,000.
Dec. 27. Emanuel List joins company as the Landgraf.
Dec. 28. Nino Martini first heard with Gatti forces as the Duke.

1934

Jan. 1. Claudia Muzio returns in Traviata.
Jan. 12. Lotte Lehmann joins company as Sieglinde.
Jan. 13. Salome revived with success, Ljungberg as heroine.
Feb. 2. John Charles Thomas' debut with forces as Germont.
Feb. 10. Merry Mount, opera in English, by Howard Hanson and Richard Stokes, has world premiere.
March 1. Donizetti's Linda di Chamounix makes somewhat belated entry into repertoire, though given in this house in 1890 by the Patti troupe.
March 16. Paul Althouse first American tenor to sing Tristan there.

1935

Jan. 24. In the Pasha's Garden, one-acter in English, score by John Laurence Seymour, given first hearing with Helen Jepson and Tibbett.
Feb. 2. Kirsten Flagstad makes sensational entry as Sieglinde.
Feb. 5. N. Y. premiere of Shostakovitch's opera, Lady Macbeth of Mzensk, given by Cleveland Orchestra and Russian singers.
Feb. 23. La Serva Padrona, by Pergolesi, sung for first time by the company in a double bill with Don Pasquale revival.
Feb. 28. Kathryn Meisle in bow with forces as Amneris.
March 19. Gatti-Casazza retires at end of season after gala performance in his honor.
May 10. Herbert Witherspoon, newly appointed General Manager, dies of heart attack in his office at opera house. Edward Johnson succeeds.
Dec. 26. Susanne Fisher, American soprano, in bow as Butterfly.
Dec. 27. Ponselle heard for first time as Carmen.
Dec. 30. Gertrud Wettergren new Brangäne.

1936

Jan. 11. Marjorie Lawrence creates sensation by jumping on horse at finale of Immolation Scene in Götterdämmerung.
Jan. 27. Gianni Schicchi heard in English with Tibbett.
Feb. 12. Dusolina Gianinni joins company as Aida.
March 7. Fidelio restored, with Flagstad, Maison and List.
May 11. First Spring season opens with Carmen.

1937

Jan. 7. First Senta sung by Flagstad.
Feb. 4. Richard Hageman's Caponsacchi, with text by Arthur Goodrich, based on Browning's Ring and the Book, has American first hearing in English, with composer conducting, five years after German premiere at Freiburg.
Feb. 14. Bidu Sayao in debut as Manon.
Feb. 17. John Brownlee joins company as Rigoletto.
Feb. 25. Cimarosa's Il Matrimonio Segreto pleases.
April 27. Stravinsky conducts world premiere of his ballet, Card Party, given by outside ballet forces.
May 12. An introduction in the Spring season is Walter Damrosch's The Man Without a Country, libretto by Arthur Guiterman, based on Edward Everett Hale's story, and with Helen Traubel in debut as Mary, the heroine.

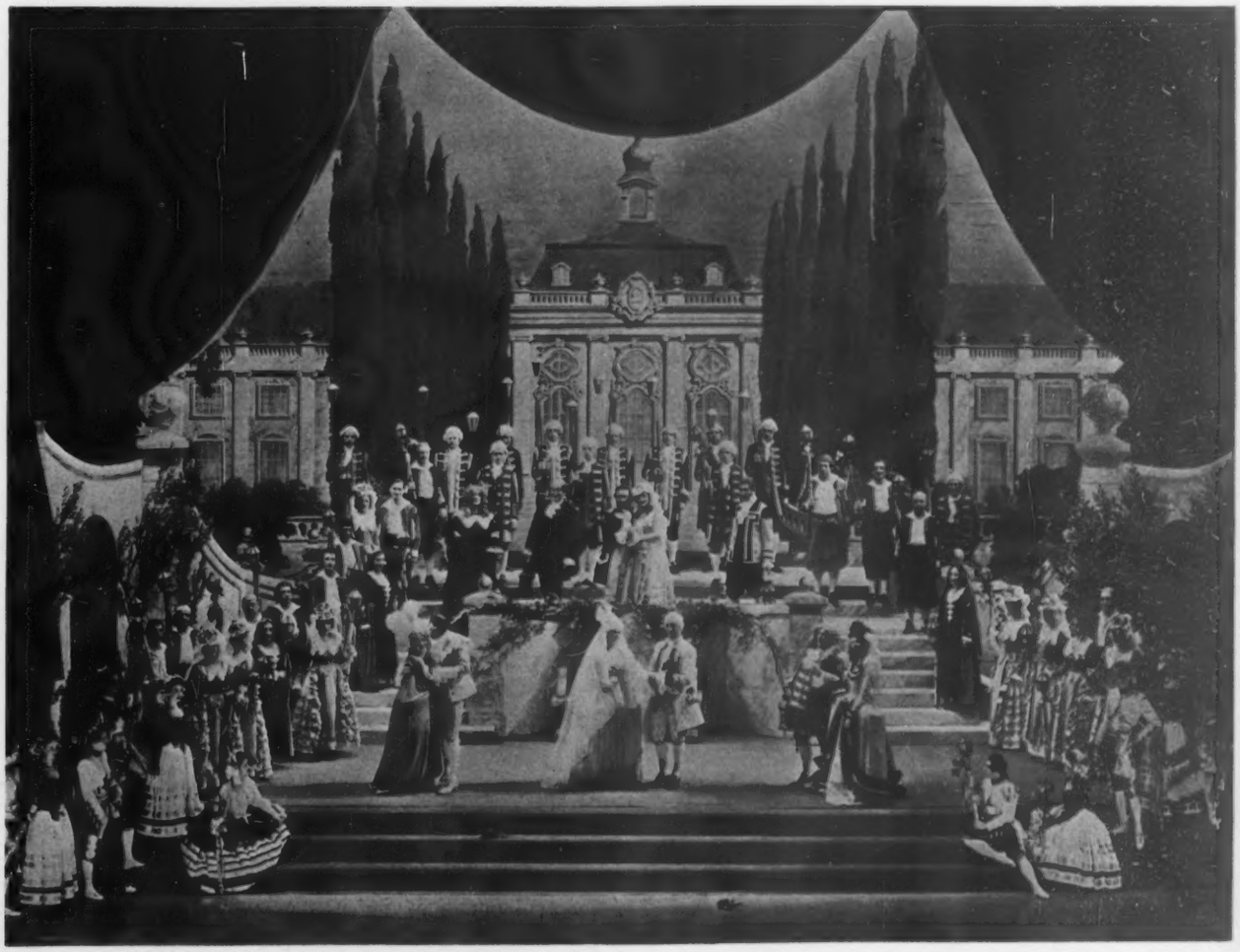
1938

Jan. 7. Rose Pauly bows with company as Elektra.
Feb. 10. Jan Kiepura joins forces as Rodolfo.
Feb. 12. Melchior sings Siegfried for hundredth time.
March 3. Gian-Carlo Menotti's one-act opera in English, Amelia Goes to the Ball, has first Metropolitan production.
March 20. Martinelli's 25th season with company marked at testimonial concert.
Nov. 24. Jussi Bjoerling bows in La Boheme.
Nov. 26. Orfeo handsomely revived, with Thorborg as "hero."
Dec. 16. Revival of Falstaff, with Tibbett in title role.
Dec. 17. Risë Stevens is new Mignon.

(*Please turn to page* 12)

THE MARRIAGE OF FIGARO,

Written for the Elite of the 18th Century, Is Being Heard Today by the Metropolitan's Growing New "Democratized" Audience, as Opera Girds for a New Day.



Prospects for the American Opera

AS SEEN BY DEEMS TAYLOR,

President, American Society of Composers, Authors and Publishers

By VIVA LIEBLING

It often happens that in the wake of a tragic holocaust there comes a strong reaction productive of great art. Deems Taylor, American composer and President of the American Society of Composers, Authors and Publishers, reminded us of this when we asked him what he thought was the future of American opera.

It is his belief that opera is going to find a much greater response in this country than in the past, because of the highly emotional kind of drama that it represents, filling an imperative post-war need.

"War," he said, "is fundamental, emotional. There is no time for intellectualizing. The kind of intellectual stunts that music went through during peace time are over. Things have changed. We're returning to an emotional outlook. And that's good. I believe, and nothing can change my belief, that great music must stem from the emotions."

Mr. Taylor, whose operas have had more Metropolitan performances than those of any other American composer believes that writing this type of music requires a specialized viewpoint and training.

"Opera is drama. If you haven't a sense of drama and the theatre," he continued, "the music you write may be good, but it won't be opera.

Importance of Stage Experience

He feels that composers of opera should, of course, have a complete musical education, but equally important is stage training. Unless they are thoroughly conversant with the problems of the theatre, they cannot have any idea of the music required.

"They should try to get as much stage experience as possible," he declared, "so that they know and understand the theatre. Before they even touch opera they should write incidental music for as many plays as they can. This will teach them selection, discrimination. They'll also learn that, no matter how lovely their music sounds to them, if it doesn't suit the particular scene for which it's written, it's no good."

Example of Oklahoma

As an example of what such training can do, Mr. Taylor cites the musical show Oklahoma, which, although written by two men, Richard Rodgers and Oscar Hammerstein II, hitherto associated wholly with musical comedy, is "more than a half-way step toward a completely American opera."

"Oklahoma is a story of an authentic American period," he said. "Its plot is consistently developed and the music is an integrated part of the plot, following a continuous line. Dialogue takes care of the characterization, which is as it should be. If there's one thing Americans like, it's to know what's happening on the stage! Characterization is virtually impossible in the limited framework of recitative. In Oklahoma we're conscious of watching the lives of real people, not a bunch of gesturing puppets."

Re. "American" Subjects

Although Mr. Taylor agreed that the Oklahoma music still leaned too close to musical comedy, he said, "At least it attempts to get away from set numbers thrown in for no reason at all.

"Most of the Oklahoma songs carry along the plot, set the mood for the story, and accomplish to some degree exactly what Bizet did in Carmen, and what Puccini did in all his operas. Both those men were theatre men. They wrote music for the stage. And the minute you forget the stage, while you're writing an opera and get infatuated with the sound of your own music instead, you're not going to write a good opera."

In discussing what path the young American opera composer would follow, Mr. Taylor declared that he thought they would turn more and more to American subjects, would probably, therefore draw increasingly on the wealth of folk music for their inspiration, and through the emotional impact of the War, would bring greater creativeness and simplicity and less experimentation to their music.

As to Form . . .

As to form, Mr. Taylor sees a definite trend toward the opera-comique style, and foresees more and more spoken dialogue used in place of recitative. He remarked on the number of operas done in Paris in this manner which have always employed recitative here, thus removing much of the dramatic interest of the plot, and creating an added barrier in the American attempt to appreciate opera. Also, he feels, more opera in English would be a great help, especially if the translators of the librettos could be persuaded to rely on simple words and phrases instead of complicated and fanciful language which people follow as little as they follow the foreign librettos.

This naturally led us to talking of Billy Rose's Carmen Jones, which Mr. Taylor has seen and about which he is enthusiastic. He cited the book by Oscar Hammerstein II as an outstanding example of what could be done with an English libretto, and pointed out that the opera-comique form had been used all the way through. In conclusion he made the following provocative statement as a synthesis of his views, which we hereby pass along to you:

"The future of American opera? The future of American opera lies somewhere between Oklahoma and Carmen Jones!"

Metropolitan "Red Letter" Dates

(*Continued from page* 11)

1939

Jan. 23. Gigli returns for appearance in Aida.
Jan. 28. Louise revived with Grace Moore.
Feb. 10. Helen Jepson is a new Thais.
March 7. Boris Godounoff restored, with Pinza in title role.
July 19. Sale of house is announced by stockholders. Public campaign organized to buy it with gift of a million.
Nov. 23. Death of Artur Bodanzky, on eve of 25th season with company as conductor of German works. Erich Leinsdorf, young conductor, succeeds.
Dec. 7. Hilde Reggiani in debut as Gilda.
Dec. 8. Herbert Janssen sings first Hans Sachs.
Dec. 14. Flying Dutchman returns after two seasons.
Dec. 28. Helen Traubel sings Sieglinde on return to forces.
Dec. 30. La Gioconda restored with Zinka Milanov as heroine.

1940

Jan. 5. Alexander Kipnis joins forces as Gurnemanz.
Jan. 6. Jarmila Novotna in Metropolitan debut as Mimi.
Jan. 26. Jean Dickenson bows as Philine.
Feb. 7. De Luca rejoins company for guest appearances as Germont.
Feb. 10. Raoul Jobin is new Des Grieux.
March 7. Revival of Pelléas et Mélisande, with Jepson, Cathelet, Kipnis and Brownlee.
Dec. 2. Masked Ball in elaborate revival, with Jussi Bjoerling as Riccardo.
Dec. 7. Maria Hussa makes debut as substitute Marschallin.
Dec. 12. New scenic production of Trovatore, with Bjoerling and Sved.
Dec. 21. Revival of Don Pasquale, with Salvatore Baccaloni as new Pasquale.
Dec. 28. Donizetti's Fille du Regiment gaily restored with Pons.

1941

Jan. 22. Traubel sings Elisabeth first time.
Jan. 24. Gluck's Alceste in first production by company, with Marjorie Lawrence as heroine.
Feb. 7. Montemezzi conducts his L'Amore dei Tre Re as guest, with Grace Moore singing Fiora for first time in N. Y.
Feb. 8. Josephine Tuminia in bow with company as Gilda.
Feb. 14. Fidelio revived under Bruno Walter, Flagstad as Leonore.
Feb. 17. Edwin McArthur conducts Tristan in "Met" debut.
Feb. 28. Bartered Bride revived in English version under Walter.
Nov. 27. Kurt Baum and Gerhard Pechner bow in Rosenkavalier.
Nov. 28. L'Elisir d'Amore revived, Baccaloni as Dulcamara.
Nov. 29. Metropolitan bow of Jan Peerce as Alfredo.
Dec. 6. Traubel sings first Walküre Brünnhilde on this stage; Astrid Varnay, 23-year-old soprano, makes unheralded debut as Sieglinde when Lehmann falls ill.
Dec. 7. Pearl Harbor attack brings U. S. into World War II.
Dec. 11. Mozart's Magic Flute restored in new English version under Walter.
Dec. 12. Miss Varnay again "pinch-hits" by singing Brünnhilde in Walküre when Traubel is indisposed.
Dec. 18. Grace Moore in her first Metropolitan Tosca.

1942

Jan. 15. Bach secular cantata Phoebus and Pan, in elaborate stage version in English, on double bill with Rimsky-Korsakoff's Le Coq d'Or, conducted by Sir Thomas Beecham.
Jan. 23. Varnay sings first Elisabeth.
Jan. 24. Lily Djanel is new Carmen, Beecham conducting.
Feb. 20. Gian-Carlo Menotti's one-act opera, The Island God, with English libretto by the composer, has world premiere.
Feb. 27. Thorborg is new Kundry and Kipnis new Gurnemanz.
Dec. 2. Marie Wilkins makes unheralded debut as Lakmé.
Dec. 4. Traubel sings first Isolde.
Dec. 25. Hertha Glaz is new Amneris.
Dec. 27. Gala concert given in which Marjorie Lawrence makes return to company after more than a year's absence following infantile paralysis attack, and sings Venus in first scene of Tannhäuser, seated.

1943

Jan. 7. George Szell is new conductor of Tannhäuser.
Jan. 9. La Forza del Destino revived.
Jan. 26. Beecham leads his first Faust in this house.
Jan. 27. James Melton sings Alfredo.
Feb. 12. Louis D'Angelo's 25th year with forces marked.
Feb. 13. Alexander Kipnis sings Boris Godounoff.
March 2. Friedrich Schorr's farewell as the Wanderer in Siegfried.
March 5. Rose Bampton in first Elsa on this stage, a few days later as Kundry.
March 17. Eleanor Steber heard as Marguerite. State bill makes opera house tax exempt.

← **DEEMS TAYLOR CONDUCTS**
the CBS Symphony Orchestra in one of his works. (Photo by Pictorial Feature Service.)

GIAN-CARLO MENOTTI, →
right, and Fritz Reiner preparing the score of the former's one-act opera, Amelia Goes to the Ball, at the time of the initial New York production of the work by the Curtis Institute of Music under Dr. Reiner's baton. The buffa score was later presented at the Metropolitan, as was Mr. Menotti's one-act opera, The Island God.

A FEW OF THE AMERICAN COMPOSERS AND SCORES HEARD AT THE METROPOLITAN

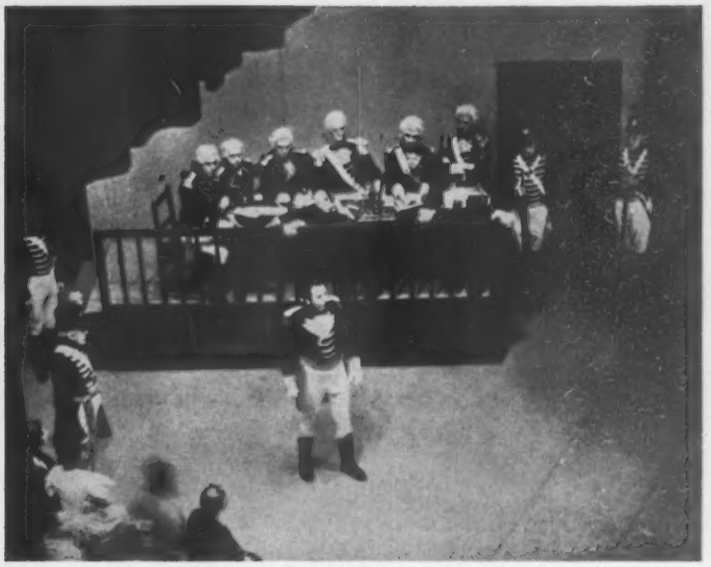
HORATIO PARKER,
composer of the $10,000 prize opera Mona.

LOUIS GRUENBERG,
who contributed The Emperor Jones.

DR. HOWARD HANSON,
who wrote the score for Merry Mount on commission.

THE LATE HENRY HADLEY,
composer of Cleopatra's Night.

CHARLES WAKEFIELD CADMAN,
whose Shanewis introduced the Indian to the Metropolitan.



A SCENE FROM WALTER DAMROSCH'S OPERA, THE MAN WITHOUT A COUNTRY.

TABLEAU FROM IN THE PASHA'S GARDEN,
by John Laurence Seymour, with Helen Jepson and Lawrence Tibbett.

American Works and Their Performances at the Metropolitan†

Opera	Composer	Librettist	Acts	Premiere	Other Performances
The Pipe of Desire	Frederick Converse	Geo. E. Barton	1	March 18, 1910	1
Mona	Horatio Parker	Brian Hooker	3	March 14, 1912	3
Cyrano	Walter Damrosch	Wm. J. Henderson, after Rostand	4	Feb. 27, 1913	4
Madeleine	Victor Herbert	Grant Stuart	1	Jan. 24, 1914	3
The Canterbury Pilgrims	Reginald de Koven	Percy Mackaye, after Chaucer	4	March 8, 1917	5
Shanewis	Charles Wakefield Cadman	Nelle Richmond Eberhart	2	March 23, 1918	7*
Dance in the Place Congo	Henry F. Gilbert	ballet	1	March 23, 1918	3
The Legend	Joseph Charles Breil	Jacques Byrne	1	March 12, 1919	2
The Temple Dancer	John Adams Hugo	Jutta Bell-Ranske	1	March 12, 1919	2
Cleopatra's Night	Henry Hadley	Alice Leal Pollack, after Gautier	2	Jan. 31, 1920	6**
Skyscrapers	John Alden Carpenter	ballet, with chorus (6 scenes)	1	Feb. 19, 1926	10***
The King's Henchman	Deems Taylor	Edna St. Vincent Millay	3	Feb. 17, 1927	13****
Peter Ibbetson	Deems Taylor	Deems Taylor and Constance Collier, after du Maurier	3	Feb. 7, 1931	15x
Emperor Jones	Louis Gruenberg	Eugene O'Neill	2	Jan. 7, 1933	9xx
Merry Mount	Howard Hanson	Richard Stokes	3	Feb. 10, 1934	5
In the Pasha's Garden	John Laurence Seymour	H. C. Tracy	1	Jan. 24, 1935	2
Caponsacchi	Richard Hageman	Arthur Goodrich, after Browning	3	Feb. 4, 1937	1
The Man Without a Country	Walter Damrosch	Arthur Guiterman, after Edward Everett Hale	2	May 12, 1937	4xxx
Amelia Goes to the Ball	Gian-Carlo Menotti	Gian-Carlo Menotti	1	March 3, 1938	5xxxx
The Island God	Gian-Carlo Menotti	Gian-Carlo Menotti	1	Feb. 20, 1942	2

† Of the 20 operas and ballets which have had 122 performances at the Metropolitan, 16 were staged during the regime of Giulio Gatti-Casazza, and the other four by the administration of Edward Johnson.

* Shanewis had five hearings in 1918 and three in 1919.

** Cleopatra's Night was given four times in 1920 and three in 1921.

*** Skyscrapers was presented six times in 1926 and five times in 1927.

**** The King's Henchman was heard six times in 1927; five times in 1928; and three times in 1929, making it the first American opera to be presented in three seasons.

x Peter Ibbetson was sung six times in 1931; six times in 1932; three times in 1933; and once in 1934, another record.

xx Emperor Jones was heard seven times in 1933, a record number of hearings for an America opera, and three times in 1934.

xxx Man Without a Country was sung four times in 1937 and once in 1938.

xxxx Amelia Goes to the Ball was sung three times in 1938 and three times in 1939.

RICHARD HAGEMAN,
whose opera, Capsonsacchi, was sung here in English after a successful premiere in Germany. (Photo by Bloom.)

THE DANCE: History of Metropolitan Ballet Studded with Colorful Events

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The words ballet and opera are generally synonymous. Wherever there is an opera house, ballet is sure to exist. This is true because of their similarity as a serious theatre art and also as a matter of convenience. For a theatre adequately equipped to house opera is just fine and dandy for the presentation of ballet.

While the Metropolitan Opera House never actually became a home for a ballet as most opera houses do, the company has provided many brilliant ballet performances.

The brightest period for ballet in conjunction with the company was between 1910 and 1921. The auspicious beginning occurred when on Feb. 28, 1910 Anna Pavlowa and Mikhail Mordkin made their debut. Success was instantaneous. They were reengaged the following year and assisted by a Russian-trained *corps de ballet* which they had brought to the country in the preceding season.

Opera and Ballet Bills

It was during these years that shorter operas were supplemented by ballet; an excellent custom which has, unfortunately, been discarded. For the season of 1912-13 Adeline Genée and Alexander Volinin replaced Pavlowa and Mordkin. The policy of full length ballets continued and the couple made their formal debut in Coppelia, which supplemented the Christmas day performance of Hänsel and Gretel.

In 1914, Rosina Galli, who in 1931 became the wife of Gatti-Casazza, made her debut in Carmen. This, however, was not her first performance in the opera house; she had appeared previously with the old Chicago-Philadelphia organization.

Mme. Galli was associated with the company until 1935. In 1930 she retired as premiere danseuse and devoted all of her time to her duties as ballet mistress. A total of twenty-one years with the same company is a record in any profession and should speak for itself as far as the merits of the artist are concerned.

The Diaghileff Furor

The directors, still ballet-minded, took a plunge and really went overboard in 1915. They engaged the Diaghileff Ballet Russe to appear on the regular subscription series. The season opened on Apr. 3 and extended to Apr. 29. The audiences were rather indifferent at first but after Nijinski, who had just been released from internment in Budapest, arrived everything perked up. Lydia Lopokova, Adolph Bolm and Leonide Massine were among the leading dancers. Many of the ballets presented—Petrouchka, Les Sylphides, Le Spectre, Scheherazade, Carnaval—have retained their popularity and still hold important places in the ballet repertoire. L'Après-midi d'un Faune was to have been given with Nijinski. But it was performed at the Century Theatre, just before the company moved to the Met, and caused such a stir that it had to be dropped for the season.

This little excursion into ballet was a costly one. The loss was estimated at close to $300,000. and the company never again sponsored another imported ballet.

A METROPOLITAN BALLET REHEARSAL

Coq d'Or Delights

During the season of 1917-18 there were two events of importance. The first of these was Fokine's pantomime version of Le Coq d'Or. It has been revived several times and is still considered one of the greatest artistic triumphs in the Met's history.

The second, Henry F. Gilbert's Dance in the Place Congo, was no less important in its way. It was the first major ballet on an American theme by an American composer. Ottokar Bartik was the choreographer. He also danced in it with Galli and Bonfiglio. It was reputed to have been the best American work given up to the time but somehow, for no apparent reason, it did not have many performances and was dropped the next season.

After the early 'twenties special ballet presentations gradually disappeared. The work of the ballet was confined only to the operas calling for dance interludes, and that is the way matters stand today. There was one exception during the brief but bombastic interum from 1935-38 when Balanchine took over. Today Laurent Novikoff is ballet-master.

The "Met" Ballet School

The one department at the "Met" that continues along steadily, rarely making a change since its inception, is the ballet school.

When in 1909 the directors decided upon a ballet school, they sent to England for Mme. Malvina Cavalazzi. The name is little known today but she was the first important person to effectively propagandize ballet in the United States.

She was born in Italy about 1856, and began lessons in a private ballet school at Milan when just eight years old. In 1878 she was brought to America, by Col. Mapleson, for appearances in the Academy of Music. Her performances were a feature of the Colonel's opera seasons until 1883 when manager Abbey secured her services to add glamour to his initial campaign at the Met.

That she was a spectacular success and an artistic dancer there can be no doubt. There was nothing but praise for her by every critic. "Our gay grandsires love to talk of Fanny Elisler, of Tagliono, of Cerito. They are obliged to confess that they find in Mme. Cavalazzi the perfect modern representative of those supreme heroines of the Terpsichorean art." In private life, the wife of Col. Mapleson's second son Charles, she had quite a social position. For from another paper comes: "One remembers, with a feeling almost of exultation that this ideal and fascinating dancer, is, in private life, a gracious and accomplished lady, no less an ornament to society than to the stage."

After a few seasons at the "Met," she sailed for England, where she taught dancing and pantomime, also participating in the Empire Theatre ballets until her return to New York in 1909.

American Ballet Idea Born

The school started with 30 girls (there were no boys in the ballet in those days) who, according to the directors of the opera, had to be Americans. The idea was not to allow any foreigners to have the benefit of the instruction and the contracts, which the pupils were to receive as soon as they were prepared to join the *corps de ballet*. It was the desire of the organization to draw its ballet completely from America, not only for the Metropolitan but for other houses which they had planned to ally with the institution. Thus, the idea for an American ballet is hardly a new one!

Children were barred. Just before the school opened, a restriction was put through by the Society for Prevention of Cruelty to Children. It was ordered that no girl under sixteen was to become a member of the class. This did not make any material difference, as the purpose of the school was to train a corps de ballet and not soloists. They were to be imported.

According to Kathleen Harding, who came to this country as the accompanist and secretary for Mme. Cavalazzi and who, incidentally is still accompanying the classes, a complete medical examination was also necessary before entering the class. This, however, was discarded after the first year. Evidently they found that ballet instruction wasn't quite so drastic as had been anticipated.

Impatient Aspirants

The American dancer has always had the reputation for being in a hurry but in those days they were even in more of a rush. In an interview, Mme. Cavalazzi complained that: "The American girls are impatient and want to be full fledged dancers right away. But I have told them all that they must expect to wait and work for *at least a year*. It will then be time for them to dance on the stage."

The students were quick to take advantage of the free tuition. After a year of training, instead of going into the ballet they would go off and take a job elsewhere. The policy of no tuition changed immediately, a nominal fee was set and has remained until this day.

Mme. Cavalazzi was a strict disciplinarian, and her disposition while teaching was none too good. She never moved from her chair while instructing. She sat, tapped the rhythms with a cane, and executed the steps with her fingers. With it all, classes increased, and many of her students in dance and pantomime are still here to talk about it. Queenie Smith, Maria Gambarelli, Agnes Roy, Constance Collier, Lady Constance Stewart Richardson, Reginald Owen and Beryl Mercer are some of her pupils who gained prominence in their fields. Eva Swain, trained only by her, was the first American dancer to become a Metropolitan Opera Prima Ballerina. In 1913 Cavalazzi returned to Italy and died shortly after.

Pauline Verhoeven, who was also the ballet mistress, took over the classes until 1917. At that time Margaret Curtis was engaged and has been there ever since.

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New York Sun

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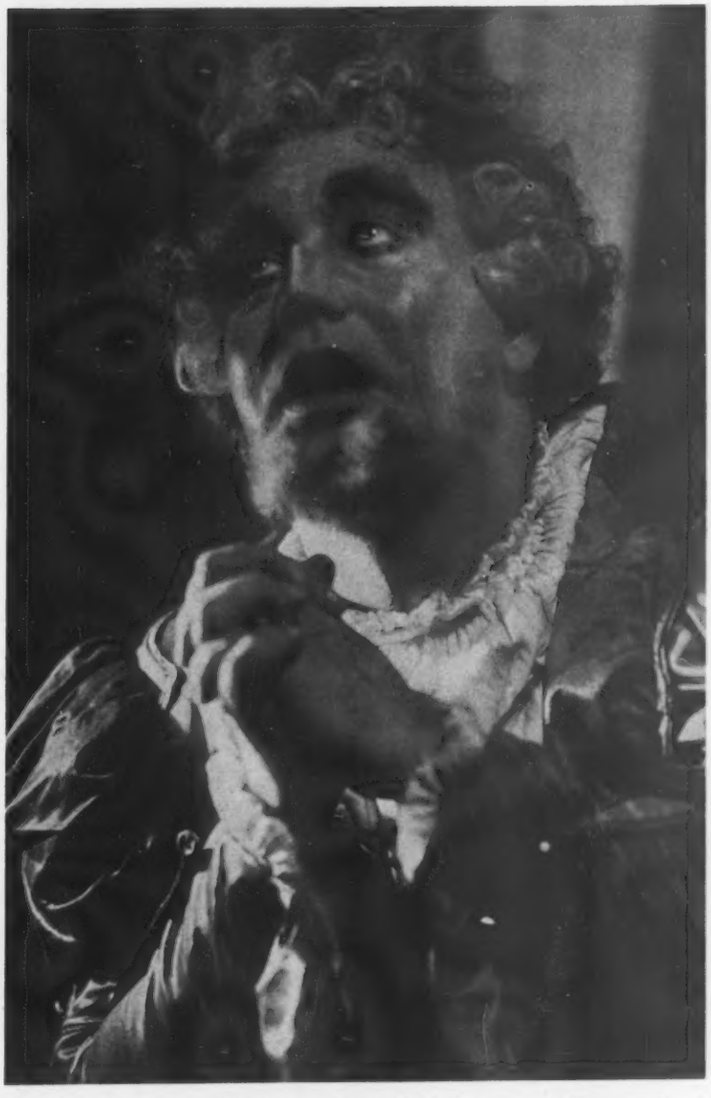
—Olin Downes,
New York Times

"As Scarpia, Mr. Sved has few equals and no superiors."

—Chicago Times



As Rigoletto, one of his many roles, which he sang with sensational success at La Scala, Milan; Teatro Reale, Rome; State Opera, Vienna; Covent Garden, London; etc.

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—New York Journal and American

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—New York Post

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LONDON

By HUGH LIVERSIDGE

London

The ancient and revered Royal Philharmonic Society opened its 132nd season at the Royal Albert Hall on Saturday afternoon. This was a memorable occasion, for it gave us that superbly vital musician John Barbirolli as conductor of the London Philharmonic Orchestra. His reading of Mozart's 34th Symphony had elegance and virility, grace and power. Vaughan Williams' Dives and Lazarus for strings and harp—written in 1939—consists of "five variants" on an old carol. It evidences the same lofty ideals and artistic sincerity which impregnate the composer's fifth symphony and much of his later work. In this and Stravinsky's Fire Bird and Brahms's 2nd Symphony, Barbirolli's musicianship was always apparent.

Modest Music Patron

Mrs. Rose Morley—who will be well known to many American musicians—is running a series of celebrity concerts at the Wigmore Hall. But although she finances the entire scheme, her name does not appear on any program or circular. Musicians engaged include Dame Myra Hess, Moiseiwitsch, Griller Quartet Ivor Newton, and others.

Tribute to Sir Henry Wood

I publish a letter received from our eminent physician Lord Horder, chairman of Sir Henry Wood's 75th Anniversary Fund Committee, as many American musicians will doubtless wish to support this fund: "Dear Mr. Liversidge, I am writing to draw your attention to the statement which will appear in the Press with regard to Sir Henry Wood's 75th birthday and the Jubilee of his Promenade Concerts. It is proposed to make a nation-wide appeal and organize concerts to provide a fund for the establishment of a permanent memorial to Sir Henry Wood's work for music in this country. I feel confident that in view of your knowledge of and sympathetic interest in Sir Henry Wood's work I can count on your friendly co-operation in the furtherance of this tribute to one to whom music owes so much. Yours sincerely, Horder 141 Harley Street London W. I."

Kersey Plays New Works

Eda Kersey, Britain's leading violinist, is giving a first performance of a new violin concerto by Arnold Bax, for the B.B.C.: also, at a B.B.C. Symphony Concert, the first English performance of Bartok's concerto.

Howe Records

In addition to her many other activities Janet Howe, mezzo-soprano (the only singer to be engaged four times at the Promenade season) is busy on a series of records for the Decca Record Co. These are eagerly awaited by the cognoscenti. She will have the invaluable help of Ivor Newton at the piano.

•

An audience which filled the Albert Hall in London heard a chorus of 200 American Negro soldiers assist the London Symphony in a concert on Sept. 28, the UP reports. Warrant Officer Hugo Weisgall, American composer-conductor, was on the podium. The chorus sang Earl Robinson's Ballad for Americans. A symphonic poem, Freedom Morning, by Corp. Marc Blitzstein, composed since his arrival in England, was a feature of the program.

TORONTO

By JOSEPH A. WHITMORE

Toronto

The early weeks of November were busy ones. The Boston Comic Opera played at the Royal Alexandra Theatre all of that week in The Pirates of Penzance, Patience, Pinafore and Trial by Jury.

Nov. 2, in addition to being the opening date of the Toronto Symphony Orchestra series with Sir Ernest MacMillan as conductor and Mishel Piastro as soloist in the Brahms Violin Concerto, was the occasion of the now famous "Prom Ball," marking the official end of the Philharmonic's Prom season.

Nov. 4 brought the appearance of Alec Templeton at the Eaton Auditorium. On Nov. 5, at Massey Hall, Roland Hayes appeared in recital, and on the next afternoon, the Hart House String Quartet played the second in its 20th Anniversary season of concerts. The assisting artist was Jan Cherniavsky, pianist.

Premieres by Orchestra

That Toronto is in for an active season is evidenced by a special concert of the Toronto Symphony, with Sir Ernest conducting a Canadian-Russian program on Nov. 13 in Massey Hall. A feature was the world premiere of Around the House, a nursery suite by Fleming, and a suite from Much Ado About Nothing by Khrennikov, a first performance in Canada.

On Nov. 17, Fritz Kreisler appeared in recital at Massey Hall. Also featured among recent Toronto events were the outstanding recital by Rudolf Serkin, pianist, and the appearance of the Philadelphia Opera Company in Strauss' The Bat. Sung in English, the opera was joyously received and much favorable comment has been heard regarding the initiative of the company in their able presentation.

Helmut Blume, a young refugee from Northern Europe, recently made an outstanding debut in his piano recital at the Eaton Auditorium.

Conservatory Chamber Series

A feature of the Toronto Conservatory of Music activities is a series of six chamber music concerts, on Wednesdays from 5 to 6 p.m., which began on Nov. 10 and continue on Nov. 24, Dec. 8, Jan. 19, Feb. 2 and 16. They are given in the Conservatory Concert Hall by faculty members and assisting artists, the school's String Orchestra under Ettore Mazzoleni, its String Quartet and a harpsichord.

The Art Gallery of Toronto gave the first of a series of free Sunday concerts for the armed forces on Oct. 18 from 3 to 4 p.m. Open to the public, these concerts are also under the direction of the Toronto Conservatory.

In Eaton Auditorium, a Casavant Society series of organ and choral musicales is being held, commencing with a recital by Sir Ernest MacMillan and the Alumnae Singers on Nov. 20. Remaining events will be given by Charles Peaker and the Humberside Collegiate Choir on Jan. 29; Quentin MacLean and the New Toronto Girls' Choir, Feb. 16; Alex Schreiner and the Toronto Men Teachers' Choir, March 15, and Charles M. Courboin and the C.Y.O. Glee Club, April 26.

Ontario Teachers Elect

The recent annual meeting of the Ontario Music Teachers Association included three very interesting sessions, every branch of the music teaching profession being represented. The officers for 1943-44 are:

Honorary president, Dr. Healey Willan; president, Cyril Hampshire; past president, Norman Wilks; vice-president, Cora B. Ahrens; secretary, Harold D. Jerome, Brantford; treasurer, George Coutts, Toronto; Council members, Cora B. Ahrens, Stratford; Frank E. Blachford, Toronto; Margaret Miller Brown, Toronto; Agnes Logan Green, Peterborough; Harvey Robb, London; Alice Wickware, Ottawa, and Wallace Young, Timmins.

Creston Work Has World Premiere at Toronto "Proms"

TORONTO.—The final concert of the Promenade Symphony Concerts, on Oct. 16, conducted by André Kostelanetz, included the world premiere of Paul Creston's Frontiers. The American composer's tone poem, in three sections, depicts the vision, the trek and final achievement of the pioneer. Donald Dickson, baritone, was the soloist in arias by Verdi, Gounod and Thomas, and songs by Rogers, Hughes and MacGimsey. D.

The Edward Johnson painting on the Front Cover was photographed by Peter A. Juley & Son, N. Y. C.

BURTON CORNWALL,
bass, is fulfilling engagements in New England and the eastern states in radio, oratorio, concert and opera. Mr. Cornwall, who originally studied to be a tenor, after a business career adopted singing as a vocation.

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NEW YORK TIMES,
JANUARY 10, 1943.

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—Alfred Frankenstein, San Francisco Chronicle, Oct. 18, 1943

"His ringing top tones won him **great applause.**"
—Alexander Fried, San Francisco Examiner, Oct. 18, 1943

"It was not surprising that he won **a show-stopping ovation.**"
—Marjory M. Fisher, San Francisco News, Oct. 18, 1943

— and 5 days later —

S. F. Examiner
Saturday, Oct. 23, 1943

OVATION WON BY KURT BAUM IN 'TROVATORE'

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—Marie Hicks Davidson, San Francisco Call-Bulletin, Oct. 23, 1943

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COLUMBIA AND BOST RECORDS

N. Y. Concerts

Orchestral and Recital Lists Expand as Season Gains Scope

With the return of a number of prominent recitalists, the concert halls have been exceedingly busy in the last two weeks. The orchestras, too, have contributed their share of activity. The Philharmonic-Symphony welcomed its first guest conductor of the season, Bruno Walter, whose span of concerts interspersed the appearances of its regular musical director, Artur Rodzinski.

Some of the music from the Oct. 28-29 program of the Philharmonic (see last issue) was repeated on Oct 30, with Rodzinski conducting, and in addition pianist Leonard Shure gave an affectionate and beautifully rounded performance of Beethoven's G major Concerto, the last movement a model of rippling smoothness in execution, the second delicately poetized. On Oct. 31 (Sunday matinée) the program had repetition.

Walter Returns

The Philharmonic, with Bruno Walter conducting, on Nov 4, programmed Haydn's G major Symphony, No. 13, a "first time in New York" of Miklos Rosza's Theme, Variations and Finale, and Brahms' First Symphony. All the familiar Walter virtues were in evidence, concentration on authentic mood, flexible lines of phrasing and fine regard for tonal niceties. Rosza, now a Hollywood composer for films, wrote his work in Paris in 1934, and it has been heard many times in Europe. The terse theme, of Hungarian character, is put through lively paces, with only a few lyrical moments to vary the impetuosity and push of the score as a whole. It is a brilliant score, of lush and resourceful orchestration. The Brahms music was the highlight of the evening, and its compelling performance gained many rounds of applause for the conductor and the orchestra. The program was repeated at the Nov. 5 matinée and Nov. 6 evening concert. The Sunday, Nov. 7, matinée brought the Haydn and Brahms works again, and also Beethoven's Egmont Overture.

Toscanini Begins Air Series

Toscanini resumed his baton with the opening of the winter concerts in Studio 8H, Radio City, by the NBC Symphony, now known as the General Motors Symphony of the Air. His opening concert, on Oct. 31, was an all-classical one, including the overture to Mozart's Magic Flute, Haydn's Symphony in D major, No. 104, and Beethoven's Eighth —all done with restraint, precision of beat, and uniformly clear and lovely orchestral tone.

The second concert, on Nov. 7, was devoted to Russian works of not-too-recent vintage and opened with the Internationale, played several times with vigor, in honor of our Russian allies. Heard were Liadov's atmospheric little tale, Kikimora; the lilting Jota Aragonese by Glinka, which Toscanini did with all his Rossinian flair for precise rhythms, and finally, Symphony No. 1 by Kallinikov, with its delightful folk-song basis. The audience was large and enthusiastic.

Nov. 8 (CH)—Using more women than formerly, the National Orchestral Association, Leon Barzin, conductor, was heard in a Russian program, Glinka, Prokofieff's Peter and the Wolf, and Rachmaninoff's Piano Concerto No. 3, Anatole Kitain, soloist. That artist revealed agile technic and the required romantic vigor and lyricism. The orchestra was splendidly trained and acquitted itself most creditably. In the Prokofieff work, Barzin used two children as Narrators, Helen Schiff, 12 and Bobby Schenck, 11, both of whom spoke with clear diction (with the aid of microphones) and with the necessary sly humor.

Philadelphians in Martinu 2-Piano Concerto

Nov. 9 (CH)—Eugene Ormandy and his expert symphonists from Philadelphia were a gratifying combination, and fascinated with colorful tone and versatile readings in Sibelius' Fourth, Ibert's Escales, and Martinu's new Two-Piano Concerto commissioned and played by Pierre Luboshutz and Genia Nemenoff. The work scored an unequivocal success, what with its bright material, logical build and picturesque writing for the solo instruments. The performing pair gave the premiere every advantage through immaculate execution, varied sound tints, and appealing combination of sentiment and spiritedness.

Solo Concerts

Oct. 26 (TH)—Dorothy Averell's New York debut proved her marked gifts as a violinist with exceptionally appealing tone, complete ease of bowing and finger work, and sympathetic musical communication. She played Brahms' D minor Sonata, the Pergolesi-Stravinsky Suite, Lalo's Symphonie Espagnole, etc. with the efficient piano help of Otto Herz.

Oct. 26 (TIH)—James Friskin has made his name synonymous with the most dignified and elevated performances of the piano classics. This evening he devoted himself exclusively to Bach—the Italian Concerto, B minor Partita, Busoni's transcription of the Toccata, Adagio and Fugue in C major, etc. Clarified thought and feeling, and noble line and phrasing distinguished all the readings.

Arrau's Recital

Oct. 27 (CH)—Claudio Arrau, prodigious technician, achieved astonishing feats of speed, endurance and brilliance, individually reading the musical purpose and character of the works he played. Chiselled clarity and many tonal refinements featured Mozart's A minor Rondo, Beethoven's Eroica Variations, and a sheaf by Chopin, Liszt, Debussy, Granados and South American composers not previously heard in this vicinity, Castro, Santa Cruz, Lecuona. Arrau garnered much acclaim.

Oct. 29 (TH) — Thomas L. Thomas, baritone, impressed with his fresh agreeable voice, clean diction and smooth delivery in a well chosen program of varied character as to style and language. Most of all, he deserves rich praise for his musical penetration, exhibited both in purely lyrical numbers and such weighty dramatic matter as It Is Enough, from Mendelssohn's Elijah. Paul Mever was in full artistic accord at the piano.

Piatigorsky Plays Novelties

Oct 30 (TH) — Gregor Piatigorsky proved anew that there is no phase of cello art, tone and technic which he does not conquer with completeness. The charm, variety and fervency in his playing and interpretations make the solo limitations of the instrument altogether negligible. Rachmaninoff's G minor Sonata, overlong and oversentimental, hardly is one of that master's best inspirations. The balance of the evening was devoted to Schumann's Fantasiesstücke, a Mozart Sonatina, Martinu's Variations on a Rossini theme, three excerpts from Prokofieff's delightful Music for Children, etc. Valentin Pavlovsky was in close piano cooperation.

Oct. 31 (TH)—Two more markedly excellent young pianists delighted their hearers. Isabelle Sant Ambrogio in the afternoon, Walter Hautzig in the evening. The former majored with Beethoevn's Opus 78, Sonata and Liszt's B minor and in those as well as in Brahms, Chopin, etc., she exhibited facile fingers, nice sense of form and detail, and refined tone occasionally too light in the dramatic moments.

Hautzig, twenty-one years old, late of Vienna, is at home in every department of keyboard mechanics and exposition, an artist completely identified with his instrument. Uncommon poise and breadth were in his readings of Beethoven's Opus 111 Sonata and the Chaconne by Bach-Busoni. Four Chopin Etudes had multi-coloring and perfect mood. Winding up with dazzling virtuosity in Dohnanyi's Capriccio, Hautzig responded to the warm applause with several encores.

Oct. 31 (TH)—Preceding the Sant Ambrogio matinée, Marguerite McDonald, soprano, gave an earlier one, supported by pianist Alderson Mowbray, and made her pleasant qualities evident in works by Gluck, Bach, Pergolesi, Brahms, De Falla, Mildred Tyson, Eleanor Warren, Burleigh and others.

Nov. 1 (TH)—Stefan Auber, late of the Kolisch Quartet, is not a kindling soloist, his Boccherini Concerto and Bach G major Suite being delivered in rather pedestrian style. A nearer approach to appeal was in the Debussy Sonata and Saint-Saens' A minor Concerto. Erich Itor Kahn, at the piano, did his admirable best to stimulate the performances.

Nov. 2 (TH)—Josef Piastro (formerly J. Piastro Borisoff, and brother of Mishel Piastro) gave an exceptionally long violin recital, Bach's D minor Partita (the one with the Chaconne), Chausson's Poème, Elgar's Concerto, Ysaye's Sonata (unaccompanied) and six other numbers. The player's demonstrations were of uneven quality, eccentricities in the interpretations and errors in technic alternating with stretches of authentic reading and brilliant execution. Intonation was none too pure, but the heavy rain of the evening might have been the reason. All in all, Piastro offered interesting moments but cannot be ranked with the top flight of violinists. Vladimir Padwa administered most ably at the piano.

Marian Anderson Greeted

Nov. 3 (CH)—Marian Anderson was greeted by a capacity audience which found much to admire in her vocal accomplishments but even more in her deep feeling and musical understanding. Old Italian material, Brahms' Four Serious Songs (done with ideal mood and text projection) a French group, a Queen of Sheba aria (Goldmark) and some Negro Spirituals, made up a program in which the piano cooperation of Franz Rupp played a gratifying part.

Nov. 4 (Ritz-Carlton Hotel)—Florence Foster Jenkins' annual recital drew an overflowing audience, which vociferously applauded everything she did. Mme Jenkins had the Pascarella Chamber Music Society collaborating, Cosme McMoon as composer-pianist and Andrea Del Veccio, flutist, assisting in Bishop's Lo, Here the Gentle Lark, an aria from David's Pearl of Brazil and McMoon's Valse Caressant (dedicated to the recitalist). Also offered were the Bell Song from Lakmé, two songs in French, Bradell's To You and McMoon's Like a Bird (the text by the singer). The concerts of Mme Jenkins are an institution in New York

Nov. 5 (TH)—Miklos Schwalb, Hungarian pianist, made his third local recital appearance, with Liszt's B minor Sonata as his chief number. He did not manage its larger dramatic proportions so well, but appeared to good advantage in the lyric episodes. Despite lack of warmth in tone, the player caught much of the spirit of Debussy's Suite Bergamesque, Masques, and four of his Preludes, Liszt's Sposalizio and three of his Paganini Etudes completed the program.

Nov. 5 (CCH)—Helen Alexander, soprano, accompanied by Alderson Mowbray, sang a mixed program capably, and made a particularly strong impression in the difficult Casta Diva aria from Norma. Mowbray played some piano solos with fluency and art.

(Please turn to page 22)

Margaret KEISER

DISTINGUISHED AMERICAN SOPRANO

Margaret Keiser, well known Philadelphia soprano, gave a recital last night in Town Hall before a responsive audience. Miss Keiser has a fine voice, which she uses with art, distinction and much skill.—*N. Y. Times*

Miss Keiser revealed a voice of lovely quality, a decided understanding of style, and a smooth, secure legato when that quality was demanded.—*Journal American*

As an interpreter, Miss Keiser's work was musicianly and tasteful.—*Herald Tribune*

There were excellent high tones denoting careful and discriminating study. Miss Keiser has also that vague quality known as "style" and the ability to put her songs across.—*Musical America*

Miss Keiser delighted her listeners with fastidious interpretations and expert employment of a voice that was consistently well projected.—*Musical Courier*

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OPERA DISCS RANGE FROM PAST GLORIES TO PRESENT-DAY RECORDING ACHIEVEMENT

Metropolitan Revivals With Enrico Caruso and All Star Casts is the title of the first album in a new series, Hall of Immortals, to be released by RCA-Victor. This announcement comes simultaneously with the Diamond Jubilee celebrations by the Metropolitan Opera and it will, no doubt, be received with great enthusiasm. It will play a large part in enhancing the memories of those who were the fortunate auditors during the Golden Age of Song, and it will give the new generation an idea of the incomparable voices of twenty and thirty years ago.

One thing to keep in mind, however, is that unfortunately the business of recording was in its infancy at that time. These are repressings of the old type of acoustic record and they therefore cannot be expected to compete mechanically with present day records.

This album consists of popular operatic ensembles that were recorded between 1908 and 1919. The artists are Caruso, Marcel Journet, Luisa Tetrazzini, Geraldine Farrar, Frieda Hempel, Marcella Sembrich, Louise Homer, Frances Alda, Antonio Scotti, Pasquale Amato, Leon Rothier, Andres de Segurolo and Gina Viafora. A treasure-trove, indeed!

■

Many complete operas have been recorded in Europe and released here by Victor and Columbia. To mention a few, there are four Verdi operas—Aida, Rigoletto, Traviata and Trovatore—which were recorded in Italy and are in both the Columbia and Victor catalogues. From the famous Glyndebourne Festival Opera Company, Victor offers Don Giovanni and The Marriage of Figaro. There is a complete recording of Gluck's Orpheus in French released by Columbia. The complete list is well worth examining, but it is impossible to know just what is available, since all importing of records was curtailed at the outbreak of the war. Undoubtedly there are still many of these sets to be found, if one is sufficiently interested, by combing the record shops.

Record Reviews

GABRIELI, GIOVANNI: Processional and Ceremonial Music for Voices, Organ and Brass. In Ecclesiis Benedicte Domino (3 sides); O Jesu Mi Dulcissime (3 sides); Jubilate Deo (2 sides; by Harvard Glee Club, Radcliffe Choral Society; Boston Symphony Orchestra Brass Choir and E. Power Biggs (organ), directed by G. Wallace Woodworth. Victor set M or DM-928, 4 discs, $4.50.

Giovanni Gabrieli was the nephew and pupil of the celebrated 16th century organist and composer, Andrea Gabrieli. Giovanni Gabrieli is considered to be one of the greatest contrapuntists of all times, and of the two, he was more of an adventurer and innovator. He was the first musician to experiment with specific instrumentation and to give careful dynamic indications.

Saint Mark's Church in Venice, where Gabrieli held the position of first organist from 1586 to 1612, was designed in the Veneto-Byzantine style and had a double nave which divided the choir into two groups. Each group had its own organ. It was from this arrangement that Gabrieli realized the possibilities of contrasting choirs and he sometimes used as high as four choral groups.

The music recorded in this album is from the Symphoniae Sacrae collections published in 1597 and 1615. Each of the three pieces is preceded by an organ prelude which is designed to establish the pitch and mood. The music then moves along majestically and with a freshness that is startling. Listening to this set provides one of those rare musical experiences.

Considering the technical difficulties confronting a work of this magnitude the recording and performance are remarkable. This album is, indeed, a triumph for the performers and Victor.

MILHAUD, DARIUS: Suite Provençale; played by the St. Louis Symphony Orchestra, under Vladimir Golschmann. Victor M or DM 951, 2 discs, $2.50.

One of the most prolific of any renowned living composer is Darius Milhaud. He has experimented in all forms, and has achieved success in most. After the last war he became known as one of Les Sixe—six composers banded together to work out a new age in French music. In 1940 he came to his country and is at present teaching in Mills College, California.

This work is in eight short movements utilizing themes drawn from early popular folk airs of Aix-en-Provence, the composer's birth place. The music is so skillfully made and scored that even with Twentieth Century harmonies it retains the character and flavor of the Eighteenth Century. Vladimir Golschmann contributes to the success of this recording with his intelligent and artistic reading of the score.

LATIN AMERICAN FOLK DANCES: La Huella, La Firmeza (disc 5008), Serenata de Amor—Zamba (Argentina), El Pericon (Uruguay) (disc 5009), Gata Golosa—Pasillo, Rumichaca—Bambuco (Columbia) (disc 5010), La Mula Rucia—Joropo (Venezuela) La Limanita—Marinera (Peru) (disc 5011), Chiapanacas, Los Viejitos (Mexico) (disc 5012; played by native instrumental groups of the different countries. Bost Record Set ES4, 5 10-inch discs, $5.75.

Irma LaBastille, the well-known authority on Latin American music, has compiled and supervised this album of folk dances. A booklet of comprehensive notes accompanies the set. There is an introduction explaining the origin, character, and costume of each dance which is followed by a simple explanation of the steps. This set is highly recommended for its educational as well as entertainment value.

WEILL, KURT; Six Songs—Lost In the Stars, Lover Man (disc 5017); J'attends un navire, Complainte de la Seine (disc 5018); Soerabaja Johnny, Wie man sich bettet (disc 5019); interpreted by Lotte Lenya with piano accompaniment. Bost Record Set BA8, 3 10-inch discs, $3.75.

Kurt Weill has won his fame via the theatre. His music is mostly of the sophisticated popular school although he has had success abroad with music of a more serious nature.

The first two of these songs have texts by Maxwell Anderson; the next is from Jacques Deval's music-drama, Marie Galante, and the lyrics of the two German songs are by Berthold Brecht.

Lotte Lenya, the composer's wife, interprets the songs in a highly personal manner. She is a diseuse rather than a singer and her approach is more dramatic than vocal. She sings in English, French and German.

Disc Jottings

FORT TOTTEN, N. Y.—Through the efforts of Pvt. Edward Dudley, tenor, a record library of famous symphonies has been established at the Post Chapel for service men here. During the summer months, the records were used to present concerts over the amplifying system. Many of the records were made by noted artists and used as "guest appearances." Pvt. Dudley is chapel organist and in charge of the music program.

■

CAMP HALE, COLORADO.—A record library, presented by Jascha Heifetz, has been installed for the ski-trooper music lovers. The music room has since been appropriately renamed The Heifetz Room.

American Academy of Arts and Letters Aids Master Records

The American Academy of Arts and Letters is donating $2,000 to Armed Forces Master Records, Inc., to set up record libraries in camps in this country and abroad. Deems Taylor, a director, who received requests for this action, and Dr. Walter Damrosch, president of the Academy, collaborated in sponsoring the program. It is expected that 25 libraries of 100 records each will be provided with half going to camps in New Guinea, the Solomons and Australia; 25 percent to the North Atlantic, Northern Canada, Greenland, Iceland and the African theatres; and the remainder to hospitals and posts distant from larger centres of population in continental areas.

Recording Impasse Continues Despite Conferences

The impasse between two major recording organizations and the musical union had not been solved when this issue of Musical Courier went to press. Whether payments by recording companies to the unemployment fund of the American Federation of Musicians would constitute a precedent for other labor organizations and employers will probably be determined by the War Labor Board as a result of the hearings held in New York by the special panel.

The hearings have been closed, according to Arthur S. Meyer, chairman of the panel, except for submission of additional information. He added that no further testimony will be admitted to the record, which will be studied and on which the panel will submit its recommendations to the full WLB in Washington.

Meanwhile James C. Petrillo, president of the AFM, continued his conferences with David Sarnoff, president of RCA, and William S. Paley, president of CBS, holding companies respectively for RCA-Victor and Columbia Recording. These firms have failed to sign contracts under which Petrillo will lift his year-old ban on the making of recordings for commercial use. Several other companies, however, have signed and are at work. RCA-Victor and Columbia Recording contend they are not permitted to pay sums directly to the AFM unemployment fund.

It was pointed out by a prominent labor leader that employers in other fields pay sick benefits and other contributions directly to unions. Whether payment to the unemployment fund comes under this or establishes a precedent is the point at issue.

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COLUMBIA AND VICTOR RECORDS

New York Concerts

(*Continued from page* 18)

Landowska Feted

Nov. 6 (TH)—Wanda Landowska and her harpsichord are a complete entity, one of the finest experiences in the enjoyment of old music. She handles the instrument with deft skill and her musicianship is of rarified pedigree and beauty. At this matinée she played Bach, Pachelbel and Scarlatti on the harpsichord, and demonstrated her further versatility by doing on the piano the Mozart Sonata, K. 576, achieved with superfine precision and delicacy.

Nov. 6 (TH)—The Collegiate Choral, Robert Shaw, director, is an outstanding music institution. Here are singers getting together for the spiritual joy of singing fine music carefully chosen and wholeheartedly delivered under thorough training and altogether artistic conducting. The whole concert was an unqualified delight. The music consisted of English choral music, including excerpts from Walton's Belshazzar's Feast (accompanied on two pianos instead of orchestra) and works by Delius, Vaughan Williams, etc. Shaw has no superior today as a choral leader.

Lhevinne Returns

Nov. 7 (CH)—That pianistic magician of tone and digital facility, Josef Lhevinne, enchanted his hearers with his art at its highest, ripe thought and feeling and exquisite taste in line and contours distinguishing all his offerings. He played the Bach-Busoni Chaconne, a Chopin bouquet (including the B minor Sonata) Debussy, Liszt and Schubert-Liszt, everything ovationally received.

Nov. 7 (TH)—The evening recital of Stell Andersen brought admiration for her musical grasp, control of style, and ease and effectiveness of execution. The program (consisting entirely of music of the United Nations, and given in aid of the Royal Norwegian Air Force Training Center at Toronto, Canada) embraced Grieg numbers, twelve Chopin Etudes (Opus 25) Rachmaninoff, Villa-Lobos, Isidor Philipp, Lao Chih-Cheng, John Ireland, Chavez, Robert McBride.

Nov. 7 (CH)—There were two Town Hall matinées in a row, first Irene Rosenberg's piano recital and then the New Friends of Music, starting their Beethoven series. Miss Rosenberg, aged sixteen, from Brooklyn, showed herself more at home in Chopin, Liszt and Granados than in Mozart, Bach and Beethoven. Her best points are smooth technic and graceful handling of lyrical moments.

Friends of Music Season Opens

The Friends of Music are doing Beethoven chamber-music and songs this season. Their initial list comprised the early Quintet for piano and strings, and the Quartets Opus 127 and Opus 18, No. 2. The performers were the Busch Quartet (with Lotte Hammerschlag substituting temporarily for the indisposed Karl Doktor) Rudolf Serkin, and four members from the wind choir of the Philadelphia Orchestra. The readings were straightforward rather than subtle and perfectly polished, except in the case of Serkin whose contributions pleased the most fastidious taste. The series promises to be of much value to Beethoven lovers and students of that master.

Nov. 8 (TH)—Constance Keen, prize winner of the Walter W. Naumburg Musical Foundation went nimbly through Chopin's B minor Sonata, Debussy's Prelude, Sarabande and Toccata, and other piano music, but without stirring her matinee listeners deeply. She has good command of tone and variety of dynamics.

Nov. 8 (TIH)—Well accompanied by Paul Weiner, Carlos Alexander, youthful bass-baritone, impressed with interpretations of feeling and intelligence artistically employed as to vocal effects. His program had some novel features, like two selections from Meistersinger, two examples from Busoni's Doktor Faust, and a song from Menotti's The Old Maid and the Thief.

Nov. 8 (TH) — Michael Zadora performed standard works for the piano, and again made evident his sensitive reactions to the keyboard and its music. He is especially happy in ability to unify details with the larger organic line.

Nov. 9 TiH)—E. Robert Schmitz in a French collection of piano music, presented the best facets of his distinctive art, with precise finger manipulation, subtle musical insight and lovely sense of proportion and style. Ravel's Sonatina, the Pastorale from Milhaud's First Sonata, Dukas' Variations, Interlude and Finale on a theme by Rousseau, Debussy's Coin des Enfants and three numbers by Roussel made up material not too often heard.

Nov. 9 (TH)—La Julia Rhea, a Negro soprano from Louisville, Ky., who has appeared with the Chicago Opera, has a serviceable voice not always perfectly used. Her praiseworthy assets are intelligent handling of the nature and music of her songs, and ability to project dramatically.

Nov. 10 (CH)—Informed and exhilarating piano playing brought Selma Kramer much acclaim from an exceptionally large audience. She penetrated the essence of the music she interpreted and knew to give her performances individuality through many nuances of touch and pedalling. Her leading numbers were Beethoven's Appassionata Sonata, Schumann's Symphonic Etudes, Chopin's B minor Scherzo and A flat Polonaise, and Liszt's version of Bach's Prelude and Fugue in A minor.

Nov. 10 (CCH)—A concert of Mordecai Sandberg's works, with the assistance of Ruth Kisch-Arndt, contralto, and Moshe Rudinow, baritone, Otto Janowitz, painist, Simeon Bellison, clarinetist, Bruno Eisner, accompanist, and a string quartet of players from the Philharmonic. Among the music performed and favorably received was a Cantata, Jerusalem, for contralto and piano. The Five Points; four Preludes; Universal; Three Hebrew Spirituals; Hymn, Aria and Dance; and Finale.

Nov. 10 (TH)—The Russian Trio, organized in Chicago, gave its second New York concert, with Schubert's Trio in B. flat, Brahms' Trio in C, and one by Gaspar Cassado. Skillful ensemble and good taste were in abundant evidence. The players are Nina Mesirow-Minchin, piano, Michael Wilkomirski, violin, Ennio Bolognini, cello.

[Editor's Note—The abbreviations used for the names of the various auditoriums are: CH for Carnegie Hall; CCH for Carnegie Chamber Music Hall; TH for Town Hall; TiH for Times Hall; TB for The Barbizon; BP for Barbizon Plaza; SH for Steinway Hall.]

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Nov. 20. Boston Symphony, Serge Koussevitzy conducting, CH, A.
Nov. 20. T. J. Olgan Concert, TH, E.
Nov. 20. Artur Rubinstein, pianist, CH, E.
Nov. 21. Philharmonic-Symphony, Rodzinski conducting; Eugene Istomin, pianist, soloist, CH, A.
Nov. 21. Eleanor Fine, pianist, TH, A.
Nov. 21. New Friends of Music, Rudolf Serkin, pianist; Adolf Busch, violinist; Hermann Busch, cello. TH, 5:30.
Nov. 21. Joyce Robinson, mezzo-soprano, CCH, E.
Nov. 21. Lonny Mayer, soprano, TH, E.
Nov. 21. Argentinita and Co., CH, E.
Nov. 23. Philadelphia Orchestra, Eugene Ormandy, conducting, Rudolf Serkin, pianist, soloist, CH, E.
Nov. 23. John Kirkpatrick, pianist, TiH, E.
Nov.23. Milan U. Petrovic, songs, TH, E.
Nov. 24. Henryk Szyrng, violinist, CH, E.
Nov. 24. Andres Segovia, guitarist, TH, E.
Nov. 25. Philharmonic-Symphony, Rodzinski conducting, Vladimir Horowitz, pianist, soloist, CH, E.
Nov. 26. Philharmonic-Symphony, same program as previous day, CH, A.
Nov. 26. Joseph Fuchs, violinist, TH, E.
Nov. 26. New York Little Symphony, CCH, E.
Nov. 27. Fritz Kreisler, violinist, CH, A.
Nov. 27. Lener String Quartet, TH, 5:30.
Nov. 27. Alouette Vocal Quartet, TH, E.
Nov. 27. Philharmonic-Symphony, Rodzinski conducting, Erika Morini, violinist, soloist, CH, E.
Nov. 28. Philharmonic-Symphony, same program as previous day, CH, A.
Nov. 28. Povla Frijsh, songs, TH, A.
Nov. 28. New Friends of Music, TH, 5:30. (Busch Quartet and John Wummer, flutist).
Nov. 28. Biruta Ramoska, soprano, TiH, A.
Nov. 28. Yehudi Menuhin, violinist, CH, E.
Nov. 29. Oscar Ziegler, pianist, TH, E.
Nov. 30. Ella Belle Davis, soprano, TH, E.
Nov. 30. Diaz Musicale, Hotel Pierre, A.
Nov. 30. Raya Garbousova, cellist, TH, E.
Dec. 1. Sari Biro, pianist, TH, E.
Dec. 1. Anatole Kitain, pianist, CH, E
Dec. 2. Philharmonic-Symphony Society, Rodzinski, conducting, CH, E.
Dec. 3. Philharmonic-Symphony, same program as previous day, CH, A.
Dec. 3. Leonard Shure, pianist, TH, E.
Dec. 4. Elisabeth Schumann, soprano, TH, A.
Dec. 4. Lener String Quartet, TH, 5:30.
Dec. 4. YKUR Choral, TH, E.
Dec. 4. Philharmonic-Symphony Society, Rodzinski conducting, CH, E.
Dec. 5. Philharmonic-Symphony Society, Rodzinski conducting, CH, A.
Dec. 5. Mishel Cherniavsky, cellist, TH, A.
Dec. 5. Helen Traubel, soprano, CH, E.
Dec. 5. New Friends of Music (Budapest Quartet), TH, 5:30.
Dec. 5. Yves Tinayre, baritone, TH, E.
Dec. 6. Dolores D. Miller, violinist, TH, A.
Dec. 6. Florence Easton, soprano, TH, E.
Dec. 6. National Orchestral Association, Leon Barzin, conducting, CH, E.
Dec. 7. Josef Lhevinne, pianist, TH, E.
Dec. 7. Rudolf Serkin, pianist, CH, E.

Segovia Recital Opens Town Hall Endowment Series

Andres Segovia, guitarist, will open the 14th season of Town Hall Endowment Series events with his recital at Town Hall on Nov. 24. This recital takes the place of the artist's postponed appearance, scheduled for Nov. 3, which he was unable to fulfill because of transportation difficulties.

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CHICAGO

By RENÉ DEVRIES

Chicago

Désiré Defauw is the talk of Chicago at present and may become its toast before long if the polemics in which our music critics have indulged continue to arouse public interest. Claudia Cassidy of the Chicago Tribune and Remi Gassman of Daily Times have shown decisive antipathy towards Defauw's ministration in their music reviews, while on the other hand Felix Borowski of the Chicago Sun; C. J. Bulliet of the Daily News, and Herman Devries of the Herald-American have championed the cause of the new permanent conductor valiantly and continuously in their respective columns.

If the four gentlemen of the press and their feminine confrere have agreed to disagree, the general public has entered into the conflict heart and soul, by purchasing extra tickets to the concerts. Symphony-goers are divided into two camps—the pro-and anti-Defauws.

As a body the musicians endorse Defauw, having discovered in him an artist of much merit, modest, sensitive and learned. These qualities were omnipotent at each concert, but as a program-builder their chief often leaves himself open to adverse criticism. Too much similarity in orchestral pieces on a single program sometimes is conducive to lethargy.

Concerts Include Novelties

If Mr. Defauw registered greater success at the third concert, the program by itself may have been responsible in a measure, even though the Haydn D Major symphony and Strauss' arrangement of Couperin's Dance Suite savor of similar sweetness, grace and charm. Defauw's account of the Ravel orchestral fragments from Daphnis et Chloe revealed the conductor at his best, and his inspiring reading aroused the hearers to loud demonstrations. John Weicher, playing the Sibelius Violin Concerto, was the well-liked soloist.

After launching the Thursday-Friday series most successfully Defauw led the orchestra to new victory in the first of the Tuesday concerts and occupied the podium at the initial "Pop" and Young People's series, after which he relinquished the baton to Hans Lange, who conducted six programs within two weeks. At three, Isaac Stern was soloist. Already established as a favorite, the brilliant young violinist more than duplicated his former successes by a really stunning performance of the Paganini D Major Concerto played for the Tuesday habitués and by a display of virtuosity in the Szymanowski concerto and Ravel's Tzigane, that won for him the entire suffrage of the discriminating regulars of the mid-week concerts.

Packed Houses Greet Celebrities

The Civic Opera House, with its vast capacity, was not big enough to accommodate all Fritz Kreisler's admirers when the famous master of the bow gave his lone recital of the year as the first feature-attraction in the History and Enjoyment of Music Series. Many listened to the recital from the stage and the sunken orchestra-pit.

The same phenomenon occurred at the Civic when the United Scandinavian Chorus brought Lauritz Melchior as assisting artist for the concert given in honor of Grieg's Centennial, as well as when Robert Casadesus inaugurated the 1943-44 Musical Artist Series in Orchestra Hall. The same auditorium again held a capacity audience for the recital of Bronislaw Huberman, commemorating the Jewish National Workers' Alliance Jubilee Celebration.

Russian Trio at Arts Club

Upon the eve of its Town Hall recital in New York City, the Russian Trio opened its series of six concerts in the Music Room of the Arts Club under the auspices of the Chicago Chamber Music Society. The Russian Trio, composed of its founder, Nina Mesirow-Minchin, pianist; Michael Wilkomirski, violinist, and Ennio Bolognini, cellist, has long held priority over most similar ensembles in this area. The group has been united for some time and provides the best in music for a distinguished coterie annually. Their playing was outstanding in the Schubert B Flat Major and in Brahms' C Major trios.

Raisa-Rimini Protégée in Concert

The Lake View Musical Society chose wisely in presenting two brilliant artists in its benefit program at the Woman's Athletic Club. Shirley Sorrelle, protégée and pupil of Rosa Raisa and Giacomo Rimini, shared the program with Jean Graham. Miss Sorrelle has appeared often in concert and opera. With her lovely appearance and voice of even texture and beauty, she won the hearts of the distinguished gathering, as she did the crowds at Grant Park last summer. Though still young, Mr. Graham, a gifted pianist, has matured in his art since we last heard him as soloist with the Chicago Symphony under the late Frederick Stock.

Singers Win "Met" Auditions

Angelo Rafaeli, lyric tenor, and Tom Brennan, dramatic tenor, both from the Raisa-Rimini Studios, won the Metropolitan Auditions of the Air held here by Pelletier, Nov. 11-13.

Lake View Society Honors President

Lake View Musical Society gave a brilliant program recently for its president, Mrs. Frederick Tellander. The concert held at the Arts Club was furnished by Amy Degerman, pianist; Laura Knight, soprano, from the studios of Anna Fitzu and Stofolsky Davis, pianist, pupil of Florence Trumbull at present.

Ruth Green in Debut Recital

The latest talented vocalist Alexander Nakutin has brought forth is Ruth Green, a Negro soprano who in her coming out recital displayed authority, good musicianship, clear diction and a voice of lovely quality, if one rather light for all types of dramatic arias.

Naomi Cook Soloist with Male Chorus

When the Century Male Chorus gave its annual concert, the chorus of fifty men was assisted by Naomi Cook, soprano of the Chicago Opera Company, prominently known in the Middle West for her outstanding work in opera, concert and oratorio.

Reuter's Pupils' Activities

Herman Powell, from the studio of Rudolph Reuter, has been engaged as piano instructor at Valparaiso University; and Adele Bros, another of Mr. Reuter's numerous students, is appearing in a series of radio programs broadcast over station WHFC.

Vivian Abell Opens Vocal Studios

Following her successful debut in song recital at Kimball Hall, Vivian Abell is now offering her services as voice teacher. Choir Director at St. Peter's Church for years, and an expert on operatic and liturgical music, Miss Abell is well qualified for her new work Her long and thorough musical education, her mastery of several languages, her extensive experience make her fully prepared to enter into the field of voice training.

Sigma Alpha Iota Annual Fall Party

Omicron Gamma, Alumnae Chapter of Sigma Alpha Iota, was hostess to all its Chicago members and their rushees at a party in the Club Rooms of the Chicago City Club. The affair, given in honor of Kathleen Davison, national president of Sigma Alpha Iota, was made a success not only by her presence and inspiring words of welcome but by the singing of Josephine Antoine, soprano, who gave a group of numbers in her inimitable manner, Luella de Windt, president of the Alumnae group, and Mollie Wiggins, the program chairman, are given credit for making the reception and concert outstanding events, with the spirit of S.A.I. good fellowship prevalent.

American Opera Presents Massimilliano

The National Opera Society, of which the late Eleanor Everest Freer was founder and first president, is now headed by Elaine de Sellem. The Society has sponsored grand opera by native composers since its inception. Massimilliano, The Court Jester, a grand opera in one act by Mrs. Freer, was given under the direction of Joseph Anderson recently at the home of Mrs. Nathaniel Lavarone.

Chicago Concert and Opera Guild in Romeo

The performance of Gounod's opera Romeo and Juliet (in French) under the baton of Silvio Insana, director and conductor of the Chicago Concert and Opera Guild was of professional stature. The brilliant performance drew a small assemblage to Civic Theatre, but the results were so satisfactory as to encourage the backers of the enterprise to announce a series throughout the season. Since there will be no regular opera season in Chicago this year, the organization will help keep up the tradition of opera here.

Silvio Insana secured some of the best singers here to cast the work. Dorthe Paulsen gave pleasure as Juliet, singing with a warmth and loveliness seldom found in lyric sopranos attempting a coloratura role. The young tenor, Joseph Folmer, used his beautiful voice tellingly to make his Romeo an object of admiration. Lillian Paddor, good to gaze at in the garb of the boy Stephano, sang and acted the role in inimitable fashion. Giorgio D'Amico (in private life, J. C. Gilbert, managing director of the Civic Opera House) gave us the best Mercutio we have seen and heard in many a year. Worthy of praise in major roles also were Frank Lakowski (Tybalt), Lee Whiezel (Capulet) and Jacob Sherakoff (Friar Lawrence) and in minor parts, Rena Gould, Sam Connati, William Wolski, Henry Matysiak and Al Guvwa. The chorus, composed of competent young vocalists, sang with a freshness of tone seldom encountered in major companies. Mr. Insana has given added reason to praise his ability as conductor-producer, for what he has accomplished with a troupe of youngsters.

Edward Collins Plays in Joliet

In Who's Who in America it is noted

(*Please turn to page* 38)

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PHILADELPHIA

By GERTRUDE MacBURNEY

Philadelphia

Philadelphia's musical season of 1943-44 opened with the first concert of the Philadelphia Orchestra's 44th season, under Eugene Ormandy, in the Academy of Music on a Friday afternoon. The opening number, Brahms' Variations on a Theme from Haydn, was, as usual, a favorite with the audience. The Prokofieff Scythian Suite comprised the modern part of the program and was beautifully played.

Ormandy and the Orchestra honored Great Britain in the first of the cycle of seven United Nations symphonic programs. Arrangements were made through the Office of War Information and the Office of the Co-ordinator of Inter-American Affairs to transcribe this program for shortwave broadcasting throughout the world. Two numbers on the program were "firsts" for Philadelphia—Vaughan Williams' Concerto Accedemico in D Minor for violin and orchestra, in which Alexander Hilsberg gave a fine performance. William Walton's Suite, Facade, is one of the few really humorous compositions in music, and was thoroughly enjoyed. William Kincaid's beautiful flute solo work in the Handel-Beecham Suite, The Faithful Shepherd, added much to this charming work.

Program for Youth

The Academy of Music was packed with enthusiastic young people on Oct. 27 for the season's first Concert for Youth by the Philadelphia Orchestra. There were many uniforms in the audience, and the military note was emphasized by the singing of the Army Air Corps Song. The orchestra and Mr. Ormandy have rarely played more beautifully. The luminous quality of the strings was especially lovely in the Largo from the New World Symphony, and Sibelius' Swan of Tuonela.

The first "Pop" Concert of the Orchestra was held Sunday afternoon, Oct. 31. Alec Templeton, pianist, the soloist, was at his best. He played brilliantly the Liszt Fantasia on Hungarian Melodies, and had his audience in tears and laughter with his later Improvisations.

The following Wednesday afternoon, a delightful program was given by the Orchestra for the first Children's Concert of the season. Mary Van Doren is again the charming commentator. The children were delighted with the Bach Gavotte and Bourée from the Suite in D Major, in which dancers from the Littlefield Studio performed. Alexander Hilsberg and David Madison were the soloists in the Allegro from Bach's Concerto for two violins and orchestra. The youngsters also enjoyed singing the Welsh folksong, All Through The Night.

New Works by Hindemith and Martinu

Two world premieres were among recent productions of the Philadelphia Orchestra. Paul Hindemith's "ballet overture," Amor and Psyche, was on the program of Oct. 29. Much interest was stirred by the world premiere of Bohuslav Martinu's Concerto for two pianos and orchestra, played by Genia Nemenoff and Pierre Luboshutz with the orchestra on Nov. 5 and 6, and repeated in New York three days later. Since the work was due for review at that time, it is necessary to state only that the reception both of the concerto and the soloists was extremely favorable.

La Scala Opera Opens

The Philadelphia La Scala Opera Company opened its season on Nov. 3, in the Academy of Music with a brilliant performance of Ponchielli's La Gioconda. The cast included Stella Roman, vital in the name role; Sydney Rayner, as a pleasing Enzo; Maria Crescentini as Laura; Angelo Pilotto as Barnaba; Ada Belle Files, an effective La Cieca; and Nino Ruisi as Alvise. Carlo Peroni conducted with much success, and the ballet pleased in the Dance of the Hours. Philadelphia opera-lovers look forward eagerly to the La Scala season. According to the prospectus, they will not be disappointed this year.

With the scheduled opening of the Philadelphia Opera Company's home season on Nov. 29 with a performance of Carmen, in the Erlanger Theatre, the first in a series entirely of works in English, the stage has been set for an unusual winter of lyric drama. Both the Philadelphia companies are making extensive tours this season.

Philadelphia Orchestra Concerts to Found Pension Fund

PHILADELPHIA.—An all-Brahms program by the Philadelphia Orchestra is planned for Dec. 22, with receipts going toward establishing a new pension fund for members of the orchestra. This is the first of a series of programs proposed for this purpose. Each member of the orchestra will contribute $100, and the total amount is to be matched by the Orchestra Association. Nathan Milstein and Gregor Piatigorsky are soloists for the first concert. Other artists scheduled to appear on these programs are Heifetz, Kreisler, Lily Pons, Nelson Eddy and Benny Goodman.

N.A.A.C.C. Announces 11th Season

The eleven-year old National Association for American Composers and Conductors has announced its 1943-4 program. Four concerts of chamber music will be given at the Henry Hadley Studio, 15 West Sixty-Seventh St., New York, on Sunday evenings, Nov. 21, Jan. 23, Feb. 20 and March 19. On Monday, Dec. 20, birthday of the late Henry Hadley, founder of the Association, the annual concert in his memory will be given at Times Hall.

Five evenings are to be devoted to the study and discussion of musical films, past and present, with programs in the auditorium of the Museum of Modern Art, 11 West Fifty-Third St., on Dec. 5, Jan. 2, Feb. 6, March 5, and April 16. Several additional concerts will be given in the same auditorium, including two by the Roth Quartet, Jan. 9 and April 9.

Several discussion forums are also being arranged for late afternoons in the Henry Hadley Studio, when composers and laymen will meet and confer with executives of radio and the recording companies, as well as conductors and music publishers. The Henry Hadley Memorial Library will be officially opened in February at the New York Public Library, Forty-second St. and Fifth Ave., and the annual reception is scheduled for May at the Waldorf-Astoria.

Sigmund Spaeth continues as president of the Association, with Paul Berthoud the newly appointed chairman of the program committee and Harold Morris chairman of publications. These committees are now prepared to examine manuscripts submitted by composer members.

Bennett with WOR

Robert Russell Bennett has become musical director of Station WOR.

Pittsburgh Hears English Masked Ball

By RALPH LEWANDO

Pittsburgh, Pa.

The Pittsburgh Opera Society, with Richard Karp as musical director, led off its new season with Verdi's "The Masked Ball" in English. Like all local groups the POS has had to face the bogey of lack of funds, but although the specter of financial problems is still present, the organization is going forward with its admirable aims, namely, to provide singers of this district with opportunity for stage experience and appearance before friendly audiences.

Principals are drawn from the cast, and anyone ready to do a job is never overlooked. Occasionally, an outside guest singer is engaged. Thus for Masked Ball, Russell Roberts, a personable tenor from San Francisco and points East, essayed the role of Riccardo to good purpose.

Operas on the performance agenda of the POS for the current season are two offerings, each in English, of Hänsel and Gretel and Mozart's The Abduction from the Seraglio. In addition, the group will fill engagements in nearby towns.

In the Recital Field

Kreisler came, played and won a triumph in revealment of pristine powers. With Carl Lamson at the piano, the dean of fiddlers thrilled a capacity house of about 4000.

President's Day of the Tuesday Musical Club, of which Mrs. Thomas H. Morris is the new head, was observed with a recital featuring Catherine Latta, Philadelphia Opera Compano mezzo soprano, who is the first recipient of the Harvey Gaul Award administered by the Pa. Federation of Music Clubs.

The music community here sustained a loss in the death of Lucy Doockler Balter, wife of Attorney A. Leonard Balter, and mother of two daughters, Jeanne, 15, and Mana, 12. Mrs. Balter, a graduate of Hunter College, was prominent here as a pianist, ensemble player and accompanist of the YM-WHA Choral Society.

A newly organized string quartet comprising Lino Bartoli, Ruth Behringer, Edward Engel and Lois Barber—all Pittsburgh Symphony members—made its bow recently in works of Haydn, Brahms and Shostakovitch.

A somewhat pedestrian performance of Faust, which featured the opening event of the May Beegle series, was attended by a large audience. The principals included Messrs. Tokatyan, Moscona, Mack Harrell and Frank Gamboni; Maxine Stellman, Mona Bradford and Renee Norton. Giuseppe Bamboschek conducted.

GRACE PANVINI
(Photo by Maurice Seymour.)

Grace Panvini Applauded in Opera and Concert

Grace Panvini, American coloratura soprano, received a personal telegram from Mrs. Eleanor Roosevelt when the artist apeared as Gilda in Washington on Oct. 30. The First Lady, who had heard Lieut. Curtis Rice, bass-baritone, Miss Panvini's husband, sing in a concert during her visit to England, sent her felicitations and regretted her inability to attend, as she had planned, because of an engagement out of town.

Miss Panvini recently sang four performances in one week at the Broadway Theatre, New York, as guest artist with the San Carlo Opera Company, appearing as Rosina, Gilda and Lucia. She has also appeared in concerts for the Armed Forces.

The soprano will have a busy season from now until April, having been booked for a number of concert engagements, two weeks of appearances in light opera, and three performances of Lucia, Rigoletto and The Barber of Seville in Boston. She will sing the leading role of Serpina in La Serva Padrona by Pergolesi, which will be done on tour for two weeks in an English version.

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RADIO: METROPOLITAN

By VIVA

On November 27, the Metropolitan Opera goes back on the air in its twelfth consecutive radio season. Firm favorite of the radio public as they are, the Metropolitan broadcasts are now taken for granted as an established part of radio. Yet I can remember and so can you and so can Milton Cross when opera on the air was an anxious and uncertain business.

Cross, whose voice is synonymous with the Metropolitan broadcasts, recalls that Gatti Cazazza was firmly against the idea.

"Not that opera on radio was a novelty even then," he says. "The Chicago Opera had been on the air since 1927. I used to travel back and forth once a week from New York to Chicago to appear on the program. Naturally, the mechanical end was still pretty crude. No sound proof booths in those days. I sat under the stage and couldn't even see the performance. And, Lord, was it dusty!"

It wasn't until 1931 that Gatti reluctantly submitted to a demonstration of opera broadcasting by O. B. Hanson, chief engineer of NBC.

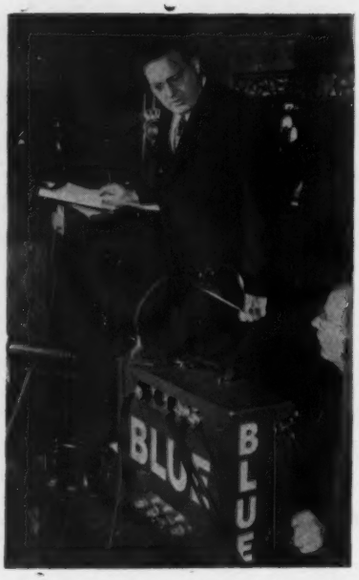
"He finally gave in," Cross continued, "but I don't think he ever really liked the idea. He used to sit in the box office and listen in with a sort of glum expression on his face."

The first year, Deems Taylor was the commentator, with Cross merely making the announcements. That was the year when occasional descriptive comments were slipped in during the singing, raising such a storm of protest that it was never tried again.

•

The next year Cross was informed just before the start of the season that he was to do the entire intermission job alone.

He plunged into the work with enthusiasm. A graduate of the Institute of Musical Art, Cross is a trained musician and had a fine tenor voice. A worshipper of opera he had specialized in music broadcasts since his radio debut in 1920, with WJZ. When he applied for the job, WJZ was just a cubby hole in the Westinghouse plant in Newark. The station directors were so flabbergasted to have a real musician take an interest in radio that they snapped him up at once, presented him in song recitals and when the station rose to the dignity of having two announcers, made him the other one.



MILTON CROSS
in the radio control booth of the Metropolitan.

For his Metropolitan broadcasts, Cross spent long hours in research at the Public Library. He made a point of knowing the artists well, so that he could discuss them authoritatively. During the intermissions, in the famous Box 44, Cross gave detailed accounts of the plot, described scenery, costumes, music, personalities. For the gradually growing radio public, most of whom had never seen an opera this was as perfect an introduction as they could have wished. Because of his own real love for opera, Cross was able to convey to his listeners all its thrills and excitement. No one else pronounced the foreign names and words with such loving care, no one took such a paternal interest in every little detail of the performance.

•

From Box 44, on the turn of the horseshoe, where he sat separated from the engineer by a glass partition, Cross watched the progress of the performances and of the opera house itself. He witnessed the extraordinary rise of Kirsten Flagstad, the renewed growing popularity of Wagnerian opera due to Flagstad and Melchior. He was commentator on one premiere, that of Merry Mount, by Howard Hanson. He weathered the fund-raising campaigns. He watched the rise of the Opera Guild. He saw American artists finally come into their own through the medium of the Metropolitan Auditions of the Air, of which he was and still is the announcer. He was ready for any emergency, too, and still remembers with some annoyance the time when a famous tenor doubled up with acute indigestion during a performance and the curtain had to be rung down. For years Cross had lugged to every broadcast biographies of the cast, for use in case of just such an occurrence. Overjoyed that at last he had a chance to use it he dragged out the tenor's biography.

"I was all set to read it," he said sombrely, "even if it took an hour to get another tenor. And what did they do? They switched back to the studio and put on a tinkly pianist until the substitute tenor arrived."

In 1938, Box 44 ended its services as a radio control room. Elaborate booths were constructed in the back of the house. The stage box on the left was also turned over to radio. In the center is the soundproof control booth, in which sit a Blue Network engineer and the musical director. They control the volume of sound as it comes through the nine microphones scattered throughout the house. Cross is now in the announcer's booth to the right, in view of the control room. A Spanish announcer, A. Llopis de Olivares, who handles the opera for South America, sits in a booth to the left. In the stage box are the intermission guests. Backstage, is another engineer, who stands in the wings and keeps the control booth informed of every pertinent thing to the broadcast occurring on stage or backstage.

Through the years the broadcasts have acquired an audience of approximately 10,000,000 people and several sponsors, of whom the latest is the Texas Company. Rather elaborate intermission novelties, some good, some not so good, have been introduced. The operas have been more and more carefully selected, according to public taste. The Metropolitan, due to radio, has become an American people's institution, and not just something to be enjoyed by the wealthy. But through all the ups and downs of the broadcasts, their trials and tribulations, their thrills and glories, the radio public has never been quite certain everything was all right until they heard the familiar rich, mellow tones booming out "This is Milton Cross, speaking from the Metropolitan Opera House." Then they knew they could really sit back and relax. The Metropolitan was back on the air.

RADIO PROGRAM GUIDE

SUNDAY

E. Power Biggs, organist, 9:15 a.m. EWT, CBS.

The Stradivari Orchestra, 12:30 p.m. EWT, NBC. Paul Lavalle, conductor. Fifteen of the world's finest Stradivarius instruments. Programs feature light music, Romberg, Friml, Kalmann, etc., with violin and cello solos. Harrison Knox, tenor.

Music for an Hour, 1:30 p.m. EWT, MBS. Orchestra, Robert Russell Bennett, conductor; Frances Greer, soprano; Milton Kaye, pianist. Violinists and male vocalists on this program change frequently. Light music with a few serious numbers.

Westinghouse Program, 2:30 p.m. EWT, NBC. John Charles Thomas, baritone; Victor Young's Orchestra; Ken Darby Chorus; John Nesbitt, narrator. Ballads and popular songs, sung by a master of style.

The New York Philharmonic Orchestra, 3 p.m. EWT, CBS. Artur Rodzinski, conductor.

Nov. 28. Erica Morini, violinist. Soldier on the Town (Berezowsky) (premiere), Orchestra; Symphony, Ilya Mouroumetz (Gliere), Orchestra; Violin Concerto (Glazounov), Morini and Orchestra.

Dec. 5. Three Jewish Poems (Bloch); Symphony No. 2 (Mahler).

The Pause That Refreshes, 4:30 p.m. EWT, CBS. Andre Kostelanetz Orchestra. Popular and semi-popular music, in Mr. Kostelanets' familiar arrangements. Guests.

Nov. 21. Risë Stevens, mezzo soprano; Vronsky and Babin, duo-pianists; Edward Johnson of the Metropolitan Opera, who will introduce excerpts from Boris Godounoff.

Nov. 28. Nestor Nesta Chayes, tenor; Jose Iturbi, pianist; Alexander Corres.

Metropolitan Auditions of the Air, 4:30 p.m. EWT, Blue Network. Wilfred Pelletier, conductor.

General Motors Symphony of the Air, 5 p.m. EWT, NBC. Arturo Toscanini, conductor. (These programs are subject to frequent last minute changes.)

Nov. 21. Overture to Barber of Seville (Rossini); Symphony in C major (Atterberg); La Valse (Ravel).

Nov. 28. All-Wagner program. Prelude to Act III, Die Meistersinger; Overture and Bacchanale, Tannhäuser: Prelude and Liebestod, Tristan and Isolde; Ride of the Valkyries.

The Family Hour, 5 p.m. EWT, CBS. Al Goodman Orchestra; Gladys Swarthout, contralto; Deems Taylor, commentator; Jack Smith, baritone. Nicely balanced mixture of "pop" tunes, ballads and arias, with Miss Swarthout giving an unfailingly tasteful and charming performance.

Keepsakes, 8 p.m. EWT, Blue Network. Sentimental songs and verses, not quite as syrupy as it was, but still pretty much on the sweet side. Dorothy Kirsten, soprano; Mack Harrell, baritone.

Manhattan Merry-Go-Round, 9 p.m. EWT, NBC. Victor Arden's Orchestra; Thomas L. Thomas, baritone; Marian Macmanus, soprano; Evelyn MacGregor, contralto. Ballads, "pop" tunes.

Cleveland Symphony Orchestra, 9 p.m. EWT, MBS. Erich Leinsdorf, conductor.

American Album of Familiar Music, 9:30 p.m. EWT, NBC. Frank Munn, tenor; Jean Dickenson, soprano; Evelyn Macgregor, contralto. Ballads, "pop" tunes.

The Hour of Charm, 10 p.m. EWT, NBS. All-Girl Orchestra, Phil Spitalny, conductor.

Maria Kurenko, soprano, 11:15 p.m. EWT, CBS. Arias and songs by a foremost exponent of both.

MONDAY

The Voice of Firestone, 8:30 p.m. EWT, NBC. Firestone Orchestra, Howard Barlow, conductor; Richard Crooks, tenor. Ballads, popular songs and an occasional aria. Nov. 22 features an aria from The Pearl Fishers (Bizet) and the Dance of the Comedians (Smetana).

The Telephone Hour, 9 p.m. EWT, NBC. Bell Telephone Orchestra, Donald Voorhees, conductor.

Nov. 29. Lily Pons, soprano. Second Regiment (Reeves), Orchestra; Les Filles de Cadix (Delibes), Pons: Etude in E flat (Liszt), Orchestra; Vocalise (Rachmaninoff), Pons; Romanza Andaluza (Sarasate), Orchestra; Una Voce Poco Fa (Rossini), Pons.

Dec. 6. Robert Casadesus, pianist. Chorale Prelude, Wir glauben alle in einem Gott (Bach); Orchestra; Etude No. 5 in E minor (Chopin), Romance in A flat (Fauré), Jardins Sous la Pluie (Debussy), Casadesus; Last Movement of Concerto in E flat major (Liszt), Casadesus and Orchestra.

Carnation Contented Hour, 10 p.m. EWT, NBC. Orchestra, Percy Faith, conductor; Josephine Antoine, soprano; Reinhold Schmidt. Ballads and "pop" tunes.

TUESDAY

Gateways to Music, 9:15 p.m. EWT, CBS. American School of the Air. Columbia Concert Orchestra, Bernard Herrmann, conductor. Educational program.

Nov. 23. In the Days of Paul Revere. Music of William Billings, 18th Century American composer.

Nov. 30. Music of Liszt and Chopin.

Metropolitan U.S.A., 7:30 p.m., EWT, Blue Network. Metropolitan Opera Guild program.

Salute to Youth, 7:30 p.m. EWT, NBC. All-American Youth Orchestra, Raymond Paige, conductor; Nadine Conner, soprano.

Sinfonietta, 11:30 p.m. EWT, MBS. Robert Russell Bennett, conductor.

WEDNESDAY

Great Moments in Music, 10 p.m. EWT, CBS. George Sebastian, conductor; Jean Tennyson, soprano.

Cresta Blanca Carnival, 10:30 p.m. EWT, CBS. Morton Gould Orchestra; Alec Templeton, pianist. Morton Gould's extraordinary arrangements and Alec Templeton's grand improvisations. A fine team!

Invitation to Music, 11:30 p.m. EWT, CBS. Columbia Concert Orchestra, Bernard Herrmann, conductor.

Nov. 24. Rudolf Firkusny, pianist. Piano Concerto (Martinu).

Dec. 1. Gregor Piatigorsky, cellist.

THURSDAY

Music of the New World, 11:30 p.m. EWT, NBC. Orchestra, H. Leopold Spitalny, conductor. Educational program.

Nov. 25. Music of the Gauchos.

Dec. 2. North American Folk Music.

Treasure Hour of Song, 9:30 p.m. EWT, MBS. Orchestra, Alfredo Antonini, conductor; Licia Albanese, soprano; Francesco Valentino, baritone. Arias and ballads by two talented members of the Metropolitan Opera.

FRIDAY

Cities Service Program, 8 p.m. EWT, NBC. Orchestra, Frank Black, conductor; Lucille Manners, soprano; Ross Graham, baritone. Ballads and popular songs.

Waltz Time, 9 p.m. EWT, NBC. Abe Lyman Orchestra; Frank Munn, tenor; Evelyn MacGregor, contralto.

SATURDAY

Your Dubonnet Date, 11 a.m. EWT, Blue Network. Xavier Cugat Orchestra. The best in rhumbas, tangos, sambas and other Latin American rhythms.

The Metropolitan Opera Company presents, 2 p.m. Matinee, Nov. 27, La Forza del Destino, by Verdi.

What's New, 7 p.m. EWT, Blue Network. Variety, musical guests.

Boston Symphony Orchestra, 8:15 p.m. EWT, Blue Network.

Nov. 27. Richard Burgin, conductor. Prelude and Fugue for Organ in E flat (Bach-Schönberg); Symphony No. 2 (Beethoven).

Dec. 4. Serge Koussevitzky, conductor; Das Lied Von Der Erde (Mahler), Jennie Tourel, mezzo; Hanz Heinz, tenor, soloists.

(Because of wartime space restrictions, only network programs are listed. When program details are not given, these were unavailable at the time of going to press. Programs are subject to change without notice.)

VIVIENNE SIMON,
soprano, appearing in recital on New York's Station WNYC, every Friday at 5:30 P.M.

BROADCASTS AND AUDITIONS

LIEBLING

For the sake of argument, let's take a coloratura named Susie Smith. (We could take a baritone named Bertie Brown, but he's probably in 1-A.) Susie is ambitious. She wants to sing at the Metropolitan. Her teacher, her parents and her friends all think Susie has what it takes. So does Susie.

Therefore, instead of drooping unhappily on the Metropolitan doorstep for years, waiting to audition for Mr. Johnson, she applies for a hearing on the Metropolitan Auditions of the Air. In due time she receives a blank, which she fills out and returns with her name, address, full details of her musical training and experience, the operatic roles she knows and is studying. Back comes a notice to appear at an RCA studio for a pre-audition, bringing with her one or more arias, and at least one English song. An accompanist is provided by the Auditions.

On the appointed day, either a Tuesday or Wednesday, Susie turns up, probably loaded down with at least five arias and ten English songs, on her face an expression of acute fright. A receptionist takes her application, leads her into the studio, steps to the microphone, announces "Susie Smith" to the shadowy beings in the control room, and whispers to Susie, "Tell them what aria you're going to sing." Susie, by now reduced to a mass of shaking jelly, quavers "I will sing Caro Nome" and launches bravely into it.

The receptionist steps into the control room, occupied by Tevis Huhn, Vice President of Warwick and Legler in charge of Metropolitan Auditions; Wilfred Pelletier, conductor and musical director of the program and chief pre-audition picker of voices; and a control engineer. She hands Susie's detailed application to Huhn, who looks it over and passes it along to Pelletier. Pelletier studies it intently through large black-rimmed glasses which give him an expression of sinister benevolence. Both men listen to Susie for awhile and then start marking cards on a table in front of them. Some of the things they rate include voice, interpretation, diction, use of foreign languages, intelligence, appearance.

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There is little or no talk. A tacit understanding apparently exists between the two men, not surprising in view of the fact that they have been listening to an average of six hundred voices a year for eight years.

Occasionally Pelletier will get up and pace thoughtfully up and down as he listens. Only once has he rushed out of the control room and onto the studio stage. This was last year, at Patrice Munsel's pre-audition. Miss Munsel, now the 17-year old "baby" of the Met, turned up in a beanie and large glasses. Pelletier made her take them both off, and sing again and again. It seems he thought she was pretty good. These are the moments that Huhn and Pelletier wait for. They come rather infrequently.

If Susie gets through Caro Nome all right, Huhn looks inquiringly at Pelletier, who murmurs either "English song" or "Another aria." If the latter, it indicates that Pelletier likes the voice. It might also indicate that he is not sure. For example, a voice might be good but badly placed and show to better advantage in a lyric rather than a dramatic aria. The English songs are to determine Susie's knowledge of phonetics. They go in cycles of popularity. This year there is a big run on Mrs. Beach's Ah, Love But a Day.

Our Miss Smith, who by this time has recovered her courage and is ready to sing all afternoon, is then given a pleasant "Thank you" by Mr. Huhn and goes home. If chosen to broadcast, she is notified of the date, and what aria, song and duet to prepare. Her aria is coached by someone from the Metropolitan. She appears with one other contestant, and joins in a duet as her last number. She is judged by Edward Johnson, Edward Ziegler, Earle Lewis, Dr. John Erskine and Pelletier. The judges try to be at the broadcasts as often as possible. If they cannot come, they listen to the radio or later hear a recording.

If Susie wins, she receives $1000 from the sponsors (Sherwin-Williams) and a Metropolitan contract. If she is a runner up, she gets $500 and a Metropolitan option on her services. She may also be engaged without being either winner or runner up, if the Met happens to need her type of voice, or particular equipment, or feels that with a few more months of work and guidance she can qualify.

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From being merely a good idea for a radio program, coupled with the added advantage of publicizing the Metropolitan, the Auditions have now become the official channel through which the Metropolitan engages new talent. Private auditions are a rarity, although in exceptional cases they may still be obtained. Since 1935, the following singers have gained fame and profit through the Auditions route: Anna Kaskas, Arthur Carron, Lucielle Browning, Rise Stevens, John Gurney, Nicholas Massue, Walter Cassel, Maxine Stellman, Thomas L. Thomas, Jean Dickenson, Leonard Warren, John Carter, Mack Harrell, Annamary Dickey, Arthur Kent, Eleanor Steber, Emery Darcy, Raoul Jobin, Winifred Heidt, Mary Van Kirk, Lansing Hatfield, Mona Paulee, Clifford Harvuot, Elwood Gary, Frances Greer, Margaret Harshaw, John Dudley, Robert Brink, Christina Carroll, Patrice Munsel, Christine Johnson, Marie Wilkins, John Baker, James Pease, Thelma Altman, Martial Singher and Virginia Mac Watters.

Some of these were winners, some runners-up and some merely contestants. Most of them are still with the Metropolitan. Some have joined the Armed Forces, others have chosen radio and concert careers in preference to opera. As a whole, they represent an accurate and gratifying cross section of American talent, of which the Metropolitan can be proud.

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Some good rules for Auditions contestants to remember are;

1. Dress as well and look as attractive as you can.
2. Choose your English song to contrast with your aria. If the aria is dramatic, sing a simple song, or vice versa.
3. Bring several contrasting arias with you.
4. Be brief in announcing the titles of your numbers. Don't go into any explanation of why you're singing this or that.
5. Try to be as gracious and charming as possible, even if your knees are giving way under you.
6. Try to remember whatever stage training you've had. Be relaxed, don't throw yourself around too much. Remember, the judges are watching as well as listening, and that the ultimate goal of this audition is opera, not radio.

P.S. What happened to Susie? Oh, she joined the WACS.

YOUNG AMERICAN ARTISTS

who will make their debut during the 1943-44 Diamond Jubilee season at the Metropolitan Opera. Left to right: Christina Carroll, Cleveland, soprano; Patrice Munsel, Spokane, Wash., coloratura soprano; Thelma Altman, Buffalo, N. Y., soprano; Rear: John Baker, Passaic, N. J., baritone; Donald Dame, Titusville, Pa., tenor. Miss Munsel and Christine Johnson, contralto (not shown), won last year's Metropolitan Auditions. Manager Johnson, at left.

ERNO RAPEE

CONDUCTOR

On the West Coast or the East Coast, this season, last season and the next, it is always a Rapee guest appearance for sure-fire brilliance, success and attendance.

Hollywood Bowl

ERNO RAPEE AT HOLLYWOOD BOWL

Its selections such as Erno Rapee and the Philharmonic played that Bowl devotees want. From Rapee there was a pulsating interpretation of the "Prince Igor" score, passionate and unfettered in its animal splendor. "Goyescas Intermezzo" and the Bizet "Farandole" from "L'Arlesinne Suite" and the "Andante Cantabile" from Tchaikovsky's Fifth Symphony provided Rapee with sufficient vitamins for a charming musical feast. Yes, let there be more "Pops" such as these.

—Harry Mines, Los Angeles Daily News, July 12, 1943

RAPEE AT BOWL

Last night's electrified numbers under the direction of Erno Rapee, whose lilting tempos are already known to countless world radio fans, brought joy to thousands of soldiers, sailors and civilians of the Hollywood Bowl audience. To his conducting of every phase of the program the Philharmonic Orchestra responded with electrifying co-ordination.

—Carl Bronson, Los Angeles Evening Herald-Express, July 12, 1943

Rochester

RAPEE WINS TRIUMPH IN FINAL CONCERT AT BOWL

Rapee was given a welcome that approached an ovation from the audience, by far the *largest of the series.* The concert was one of the high spots of the season.

—Democrat and Chronicle, August 1, 1942

RAPEE DRAWS RECORD AUDIENCE

The audience on hand to hear Mr. Rapee, was the largest of the season, even as it was the most demonstrative in its applause.

A. J. Warner, Times-Union, August 1, 1942

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Management: NATIONAL CONCERT AND ARTISTS CORPORATION

ALFRED H. MORTON, President MARKS LEVINE, Director Concert Division

711 Fifth Avenue, New York, N. Y.

A Question of Antis

The relation between artists and managers is an integral factor in our public musical life. The one group could not well operate wtihout the other, and consequently both should be concerned to maintain mutual confidence, respect, and the closest kind of cooperation.

Nevertheless, a renowned performer told the Musical Courier the other day that he looks upon managers as being "anti-artist." He tried to convince us of it, and asked that we write an editorial expressing that belief. Not agreeing with the premise, we suggested that the performer write an article for us on the subject, to be published over his signature. "I can't do it," was the answer, "because it would be bad business for me."

Anyone who knows something of what goes on in the business part of musical activity, is aware that a manager who might be "anti-artist" could not long survive successfully. True, he has possible occasional differences with an artist (some of them are not the easiest persons to handle) but that certainly would not prejudice him against all artists as a class.

A manager is primarily a business man, whose profit depends upon artists, therefore he has every reason to be in their favor and to look after their interests devotedly. It would appear perhaps that the objecting performer is more "anti-manager" than the managers are "anti-artist."

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Women in Musical Service

Members of the War Service Committee of the National Federation of Music Clubs are now to appear in uniform.

According to a bulletin from the NFMC, "the new garb is of sand-colored tropical worsted with overseas cap of the same fabric. The Federation insignia in blue and gold, an eagle with a scroll, trims the left sleeve and a small gold eagle adorns the cap. Pipings, arm bands, service stripes and tie are of maroon."

Entitled to wear the uniform will be from 600 to 1,000 members of the War Service Committee, who in the past two years have aided in the collection and shipment of some 400,000 articles of musical equipment, and 500,000 records, to American fighting men abroad. These include hundreds of pianos, thousands of radios, phonographs and small musical instruments, and hundreds of thousands of sheets of music sent to army camps and naval bases in the continental United States.

The Federation does not confine its work to any one branch of the service, or even exclusively to the American fighting forces. "Any soldier, seaman or member of the merchant marine of an Allied country who applies for musical equipment gets it, if there is a sufficient stock on hand," says its statement.

Headquarters for the activities of the National War Service Committee are the home of the chairman, Mrs. Ada Holding Miller, Providence, R. I., but each state has a War Service Committee of its own. In addition, there are nine chairmen at Ports of Embarkation who take charge of outgoing shipments.

When the final tally is made of the forces which contributed to keeping spirit high during this unprecedented war, one is sure that the women of the Federated Music Clubs will have a shining record. Their work began even before Pearl Harbor, and, we are sure, will continue with mounting zeal until the gleams of Victory are seen.

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The Army Needs Pianos

If you have any type of piano you would like to contribute to the best possible cause—to be shipped to military hospitals overseas—call Triangle 5-8757 (New York) and ask for the Piano Contribution Desk. The Army will have such gifts called for by professional movers. Uprights, grands, spinets, miniature, all are welcome.

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If your Musical Courier is not delivered on schedule, the delay is unavoidable because of war conditions. We therefore ask your indulgence.

"Some opera singers ought never to give concerts. They need the illusion that is created by thunder and wind machines."

"I don't think a little steam coming out of the floor is always an unmixed blessing, either!" (Cartoon by Farlow.)

Streamlined Opera

Felix Brentano is the stage director of the current Rosalinda and Merry Widow, and also did La Vie Parisienne and other operetta revivals during the past few seasons. He knows his business thoroughly, but when he discusses grand opera he develops a queer viewpoint. "The music of grand operas," in his opinion (expressed to Elsa Maxwell in The Post) "has outlived the worst librettos in the history of monkeyshines. . . . One of these days we'll have a really great play. We'll add music to it. Then we'll have an opera."

When Felix spoke, did he remember only The Magic Flute, Euryanthe, Fidelio, and forget Tosca, Aida, Fedora, Traviata, Otello, Pagliacci, Madame Butterfly, Romeo and Juliet, Tristan and Isolde, and the Ring of the Nibelung? I did like his general characterization however, when he declared himself to be anti-opera on the whole. "It is my mature conviction," he said, "that people can't make love with their mouths wide open; and that there is a wide gap between a kiss and a cantillation."

Ernst Lubitsch, film director, is another who believes that opera should be modernized. He told us that he would like nothing better than to bring Wagner's Ring up to date. "For a beginning," he suggested, "I would tear the beards from the men in those music dramas. They look ridiculous in these times, and prevent the wearers from revealing any facial expression to the spectators. When Wotan condemns Brünnhilde to her fiery couch, I can't tell whether he is crying or laughing."

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Metropolitans Junior

Coincident with the sixtieth anniversary of the Metropolitan comes Thomas L. Sidlo's speech at the recent Metropolitan Opera Guild luncheon. He advocates that the company should form separate touring units to appear "in high-plane performances free from all taint of commercialism"; also that radio listeners be organized into The Friends of the Metropolitan Opera and asked to contribute a million dollars over the next four or five years, in order to insure the activities of the institution and defray the cost of financing the subsidiary groups.

Mr. Sidlo is chairman of the Northern Ohio Opera Company, which sponsors the annual Cleveland visits of the Metropolitan. He announced that $30,000 was realized at a single matinée there. Admirable—but commercial as well?

VARIATIONS

By Leonard Liebling

My first thrills at the Metropolitan came when I was a boy and used to sit with the gallery gods for fifty cents—front row, seventy-five cents. The stage looked like something seen through the wrong end of an opera-glass, and the performers were the size of pigmies. However, imagination functioned just the same, and acoustically the voices and the orchestra were perfect. When the gallery had a sell-out, I joined the queue in the street, and sometimes waited for a couple of hours in the rain or snow before we were allowed inside the house. Then everybody raced and scrambled through the lobby to get good places in Standees' Row. And how we applauded and cheered and bravoed and bissed everything, even outdoing the paid claque!

As a lad I heard the final performances of Lilli Lehmann, my first Isolde and Brünnhilde. I cried over the Liebestod, and the Immolation in Götterdämmerung. Not since Lehmann's time do I remember a Wagnerian heroine with more majesty or more moving voice, and I don't think that the recollection is because of youthful impressionableness. The only later soprano who ever reminded me of Lehmann was Lillian Nordica. Flagstad had greater volume of tone than either of them, but lacked their warmth of timbre and passion in portrayal.

For years Jean De Reszké was my favorite Wagnerian tenor, but now I place Melchior ahead of him, with freer and more sustained high tones, and deeper humanity in impersonation. De Reszké kept to the stilted Bayreuth tradition of statuesque, immobile acting. All the rest of the Wagnerian tenors had second-class voices, except Paul Althouse, Max Lorenz, and Leo Slezak. However, Slezak, a giant in stature, often caused smiles when he stooped to embrace some of the squat prima donnas, and Lorenz, as Walther in Meistersinger, took a lot of ridicule for his make-up with crimson cheeks and a blonde Buster Brown wig.

Of the Italian and French tenors, Tamagno impressed me most in my younger years. I never forgot his rolling eyes and upraised fists when he dashed about the stage in Otello, bawling *"Sangue, Sangue"* (Blood, Blood) in tones that almost raised the roof. With better judgment I subsequently learned to prefer the alembicated art of singers like Bonci, Clement and Schipa, and the heart-warming quality of Caruso who got his kindling effects without ever shouting. I heard his premiere at the Metropolitan in Rigoletto, and loved him instantly. The rest of the New York critics were lukewarm in their reviews, but soon fell under the Caruso spell. In his final years he had lost much of the purely sensuous in his vocalism, but he constantly improved as an interpreter and stylist. I thought for a while that the best of the younger men were Fleta and Lauri-Volpi. Bonci made his American debut with the Hammerstein Opera, in Bellini's I Puritani. A tiny man, his costume was topped with a plumed hat and footed with a pair of long, glazed boots. Next morning, the late William J. Henderson's critical article in The Sun called him Puss in Boots.

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Calvé's Carmen, so much acclaimed by the oldsters, was deliberately sensational rather than authentic operatic delineation. She swung her hips and boop-a-doop region to make an altogether sensual appeal. Her phrasing was erratic, her rhythm unstable, and she often sang badly off pitch. The best Carmen I can remember was Bressler-Gianoli, at the Hammerstein Opera. Other Carmens I have liked were Castagna, D'Alvarez, and Gladys Swarthout. The worst were Farrar, Fremstad and Jeritza, of whom the last-named told me that she hated the role. Emma Eames outranked all other Micaelas. Caruso was the ideal Don Jose, unforgettable in the Flower Song. Fremstad made up for her unsatisfactory Carmen by being a good Tosca, almost as fine as Milka Ternina. The latter also did an ideal Elisabeth in Tannhäuser.

Mary Garden in her Hammerstein days remains a great memory, despite her peculiar scooping voice with its pale quality. Wrapped in a tiger skin that revealed more than it hid, she conquered New York from the moment she glided on-stage as the courtesan Thais. And what a Melisande, and Fiora in The Love of Three Kings!

Melba had the purest, most golden soprano I ever have heard, with an incomparable trill, and tones as effortless as Flagstad's. Sembrich was silvery, with a small voice, but a musician extraordinary. However, her busty extensiveness and dumpy figure spoiled the illusion for me when she acted young girl parts. Tetrazzini too, had the soft amplitude of a white elephant, but her dazzling *coloratura* made one unmindful of how she looked. Brilliant in delivery, she was surpassed by Galli-Curci in cameo perfection and musical style. Barrientos, Hempel and Lily Pons were others who flashed marvelous pyrotechnics. The most versatile of the Metropolitan company were Mathilde Bauermeister, Florence Easton and Andreas Dippel. They sang countless roles and could be called on to do them at an hour's notice.

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I went through the hullaballoo over the Salome and Parsifal premieres, when the elder J. Pierpont Morgan's sister and other prudes had the Strauss work banned after a single performance, and Cosima Wagner bombarded the Musical Courier with cables imploring us to stop the "rape" of her husband's sacred opera, which he had decreed as a monopoly for the theatre at Bayreuth.

Fiascos of operas were plentiful at the Metropolitan, and none fell with more dismal thuds than two selected by Toscanini in his early activity there, Catalani's La Wally and Puccini's Le Villi. I was on the high seas when Marion Talley made her memorable debut, but the wireless bulletins informed the passengers of the riotous doings at the premiere. Landing a few days later in New York, I rushed to the Metropolitan to hear Talley in Rigoletto, and wondered what all the earlier shouting had been about. Another terrible flop was Horatio Parker's Mona, which had won the $10,000 contest for the best American opera. A dull affair, it had nothing American about it, the libretto a Druid story, and the music diluted Wagnerism.

• • •

Of the Metropolitan conductors, Toscanini was indisputably the most versatile, and all around the greatest, even though Mahler and Mottl did some highly distinguished readings of Mozart and Wagner. I expect never to hear anything more noble than Toscanini's Tristan and Meistersinger. (In that comic opera, by the way, Schorr shone as a superior Hans Sachs.) Bodanzky and Hertz failed to move me deeply; the Wagner music always meant more to me than their conducting of it. In recent seasons the baton department at the Metropolitan has been especially significant with outstanding performances by Beecham, Leinsdorf, Szell, Sodero and Pelletier. The furor over Chaliapin in Mefistofele, where he appeared almost naked, and in Barber of Seville, where he vulgarized Basilio by wiping his nose on his hand and spitting out orange peels, is fresh in my mind. A furor of a different kind was that at the Falstaff performance where Tibbett triumphed so glowingly and the audience applauded for twenty minutes until he was allowed to take an individual bow, much to Scotti's discomfiture, who sang the title role. Scotti never was surpassed as Scarpia in Tosca, Leporello in Don Giovanni and Chim Feng in L'Oracolo. Bori lingers fragrantly in memory, as does Farrar for her Cio Cio San in Butterfly, and Schumann-Heink and Matzenauer for many a gloriously patterned Wagner role; Victor Maurel as Iago; Van Rooy in The Flying Dutchman; Plancon as Mephistopheles in Faust; Rose Pauly with her grisly, gruesome Elektra; Jeritza in the full flush of her talent and looks as the heroine of Die Tote Stadt, as Elsa in Lohengrin and Octavian in Rosenkavalier; Goritz as Beckmesser in Meistersinger; Reiss as Mime; Fritzi Scheff in the soubrette roles; Baccaloni as the best singing comedian; Pinza as Don Giovanni and Boris; Rethberg in half a dozen parts; Lotte Lehmann as Sieglinde and the Marschallin in Rosenkavalier. Karin Branzell, abidingly authoritative, and Kurt Baum's tenor lyricism. . . .

Heavens, how much opera I have heard! I could go on with these memoirs, but there still is a word to say for the American singers I have not mentioned heretofore.

• • •

Looking over the casts, I find that about 200 North Americans have been Metropolitan singers since it started, which seems to belie the old complaints — now no longer heard — that our native warblers had no chance to be heard at the world's most glamorous lyric temple. Those who made important history (some are still doing it) were Albani, Bispham, Whitehill, Witherspoon, Edward Johnson (most musical, and among the slimmest of, Fausts, Romeos and Pelléases), Charles Hackett, Grace Moore (now in the top flight as Mimi and Louise), Edyth Walker, Marie Van Zandt, Cyrena Van Gordon, Edith Mason, Mabel Garrison, Rosa Ponselle, Marie Rappold, John Charles Thomas, Charles Kullman, Marion Telva, Sybil Sanderson, Riccardo Martin, George Meader, Helen Jepson, Julius Huehn, Minnie Hauk, Louise Homer, Dusolina Giannini, Orville Harrold, Alma Gluck, Richard Crooks, James Melton, Sara Cahier, Mario Chamlee, Anna Case, Herman Devries, Rose Bampton, Sophie Braslau, Leonora Corona, Doris Doe, Susanne Fisher, Jeanne Gordon, Kathryn Meisle, Rise Stevens, Helen Traubel (the American Flagstad), Eleanor Steber, Norman Cordon, Frederick Jagel (in a class with Dippel for tenor versatility), Leonard Warren, Nadine Conner, Richard Bonelli, Josephine Antoine and Lansing Hatfield.

Before my bouquet-throwing stops, a few posies also to other Americans and foreigners who have often pleased these ancient ears and eyes—Zinka Milanov, Kerstin Thorborg (delectable Brangaene, Fricka and Waltraute), Martinelli, artistic hero of many a tenor role; Bidu Sayao and Licia Albanese, with their dainty soprano flutings; Jarmila Novotna, shapeliest of Octavians and Cherubinos; Kipnis, as eminent a basso as he is an actor; Alexander Sved, booming in voice, flaming in temperament; Emanuel List (where is there a better Baron Ochs?), John McCormack, Emery Darcy, Irra Petina (have you seen her do her whimsical Annina in Rosenkavalier, and her Russian Dance in Boris Godounoff?), Stella Roman, Lily Djanel (a sensation as Salome last season), René Maison (tallest and most compelling Loge and Herod), Nino Martini (handsomest Almaviva), Helen Olheim, Anna Kaskas, Thelma Votipka, Mack Harrell, Marita Farell, Louis D'Angelo, Karl Laufkoetter, and that tenor of power, style and *Schmalz*, Jan Peerce. If anybody of importance has been left out of this roster, it is not a matter of intention, but only of exhaustion.

• • •

My hat off to Edward Johnson, as an impresario. He not only preserves the best traditions of the Metropolitan but also is realizing his promise to democratize the institution. It is truly becoming national in acceptance and popularity.

From the "MET" of Today

BRUNA CASTAGNA

LOTTE LEHMANN as Elisabeth

SALVATORE BACCALONI
as Don Pasquale

HELEN TRAUBEL as Isolde
(Valente Photo)

ANNAMARY DICKEY
(Wide World Photo)

DONALD DAME

LAURITZ MELCHIOR as Tristan

JARMILA NOVOTNA

WALTER OLITZKI (Nash Photo)

ALEXANDER KIPNIS

ASTRID VARNAY as Elsa

LILY DJANEL as Salome

GRACE MOORE as Louise

RISE STEVENS

RICHARD CROOKS as Romeo

GLADYS SWARTHOUT as Carmen

GIOVANNI MARTINELLI

LAWRENCE TIBBETT

JAN PEERCE

JOSEPHINE ANTOINE

JOHN BROWNLEE

EZIO PINZA

MARJORIE LAWRENCE

← JOHN DUDLEY

JULIUS HUEHN

MACK HARRELL

ANNA KASKAS

→ ALEXANDER SVED as Rigoletto

(Below) EMERY DARCY as Siegmund

← KURT BAUM, ZINKA MILANOV, ROBERT WEEDE in Il Trovatore

(Photo by R. Strohmeyer)

(Below) JOHN CHARLES THOMAS as Germont

MAX ALTGLASS as Don José

ANDRES DE SEGUROLA

FRIEDRICH SCHORR
as The Wanderer

QUEENA MARIO as Violetta
(Photo © Mishkin)

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MARGARET MATZENAUER

FLORENCE EASTON

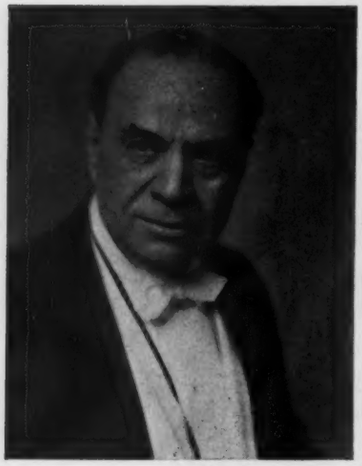
REINALD WERRENRATH

CLEMENTINE DE VERE-SAPIO

PAUL ALTHOUSE

ANNA FITZU

ESTELLE LIEBLING



MILLO PICCO

ALLEN HINCKLEY as Hagen

VERA CURTIS

San Francisco's Opera Features Favorites

(Continued from page 3)

and Ivan Petroff, a baritone of equal rank and power.

Similar successes were scored in somewhat lesser assignments by Christine Johnson, John Garris, Francesco Valentino, Roberto Silva and Irma Gonzales. The last two are members of the National Opera of Mexico, who appeared for the first time in this country.

Another local debut of the highest interest was that of Sir Thomas Beecham, who had not conducted opera in San Francisco before, and who gave us singularly exhilarating performances of Carmen and Don Giovanni.

It was, of course, a foregone conclusion that artists of the standing of Kerstin Thorborg, Raoul Jobin, Ezio Pinza, Salvatore Baccaloni, Licia Albanese, John Charles Thomas, Dusolina Giannini, Charles Kullman, Lily Pons, Jan Peerce, and Irra Petina would provide a great opera season, and this was justified in every respect. It would be difficult to touch on the season's highest points, but if pressed for it, I should say they included Giannini in Cavalleria, Pinza in Don Giovanni, Pons in Lucia, Peerce in Rigoletto, Albanese in Traviata, Thorborg in Trovatore, and Jobin in Pagliacci. Nor must one overlook the conductors, Fausto Cleva, Pietro Cimara, Kurt Herbert Adler, and the man who keeps it all moving in every respect, General Director Gaetano Merola.

Orchestra Opening Early

At the moment of writing, San Francisco looks forward to the most active concert season in many years. For the first time in more than a decade, the San Francisco Symphony Orchestra starts its activities immediately after the close of the opera season. Pierre Monteux will have Alexander Brailowsky, Jesus Maria Sanroma, Jose Iturbi, Marian Anderson, Leon Fleisher, Isaac Stern, La Argentinita, Beth Childs, Donald Kemp, Licia Albanese, Artur Rubinstein, and Ezio Pinza as his soloists. Guest conductors will be Leopold Stokowski, Carlos Chavez and André Kostelanetz, who will inaugurate a new series of popular concerts. The orchestra will also appear with the Ballet Theatre in two series of presentations.

The concert division of the San Francisco Opera Association will be equally active, presenting an exceptionally long list of recitalists plus a series by the Monte Carlo Ballet. A new organization — California Concerts, Incorporated — comes into the local field with a recital series, and all the local events—the San Francisco String Quartet series and so on—will take place as usual.

All in all, 1943-44 will be about one-third busier than 1942-43, thanks to the great increase in San Francisco's population and the general, nationwide pick-up in the entertainment business.

(For Review of Los Angeles Opera, See Page 41.)

"BOOTS, STIRRUPS AND SADDLE."
Frederick Jagel as Dick Johnson in Puccini's Girl of the Golden West, sung in a new English version by the San Francisco Opera. (Photo by R. Strohmeyer.)

LEONORA SEEKS REFUGE IN THE CLOISTER.
Zinka Milanov in Verdi's La Forza del Destino, as produced by the San Francisco Opera. (Photo by R. Strohmeyer.)

SEATTLE LAUDS ITS ORCHESTRA IN PREMIERES OF NEW WORKS

By JOHN HOPPER

Seattle, Wash.

Two "first performances" of works of national import have been on the programs of the Seattle Symphony Orchestra so far this season. Sir Thomas Beecham, with his customary flair for good program building, as well as doing the unusual, presented Alexander Brott's Symphonic Poem, The Oracle, on Oct. 11.

This work will bear much repetition, as it displays versatility and imagination on the part of the Canadian composer. It is modern, in the dissonant sense, but nevertheless melodious, well orchestrated; and it received splendid response from the audience.

An entire symphony by a young California composer, Jerome Moross, was offered on Oct. 18. While a short work, it is very original and shows the genuine impression which American folk tunes, and "jazz" rhythms are making in our musical literature.

Sir Thomas was very gracious in calling the young composer from the audience. Moross doubtless was gratified by the performance, as well as by its enthusiastic reception.

The orchestra under Sir Thomas on Oct. 10 presented its second matinee concert, featuring Betty Martin, talented soprano, in several Mozart arias. These were all done in excellent taste, and with the flawless orchestral accompaniments which the conductor gives to Mozart. Miss Martin is a graduate of the University of Washington, and a Seattle girl. Having returned from study in New York, it was gratifying that she was given the opportunity to display her talent under most favorable circumstances.

The rest of the program was popular, including such works as William Tell Overture, Die Meistersinger Prelude and the Sibelius Karelia March.

Marjorie Lawrence Christens Liberty Ship

PORTLAND, ORE.—Marjorie Lawrence, dramatic soprano of the Metropolitan Opera, broke a bottle of champagne across the bow of a Liberty Ship here, at its launching recently by the Oregon Shipbuilding Corporation.

INDIANAPOLIS WELCOMES FIRST HEARING OF SYMPHONIC SERIES

Indianapolis, Ind.

Gardner Read's First Overture, written for and dedicated to Dr. Fabien Sevitzky, had its world premiere on Nov. 6 at the opening concert of the Indianapolis Symphony Orchestra. Dr. Sevitzky also gave the first North American performance of Villa-Lobos' Magic Window Suite. Other numbers were the Brahms Symphony No. 1 and Corelli's Suite for Strings, Op. 5. The program was repeated the following afternoon.

The first popular program, on Nov. 11, offered Fritz Siegal, concertmaster, as soloist in the Mendelssohn concerto. To Old Glory, a symphonic arrangement by Dr. Sevitzky of military and folk songs, was introduced.

The November schedule of the orchestra, easiest of its five-month season, includes two pairs of Saturday-Sunday subscription concerts, two popular programs and two out of town concerts, all conducted by Dr. Sevitzky now starting his seventh year here.

Alexander Kipnis, bass-baritone, will be heard as soloist Nov. 20-21. Dr. Sevitzky will premiere Arthur Shepherd's Fantasie on a Garden Theme. The Fifth Symphony of Shostakovich is also scheduled, as are three arias from Boris Godounoff, arranged in a paraphrase of the opera by the conductor, with Mr. Kipnis as soloist.

Percy Grainger, composer-pianist, is soloist in the Grieg concerto and a group of his own works on Nov. 28 at the second popular concert.

The orchestra gave a program for service men at Camp Atterbury on Nov. 14, and on Nov. 22 is heard in Crawfordsville, Ind., in the first of five concerts sponsored by the American Federation of Musicians.

Recital at American Common Given by 3 Artists.

Nathalie Boshko, violinist, Richard Tetley-Kardos, pianist, and Youry Bilstin, cellist, were heard in the recent chamber musicale at the American Common under the auspices of the Common Council for American Unity. Trios by Mendelssohn and Tchaikovsky and piano numbers of Chopin and Debussy made up the program.

GIOVANNI ZENATELLO

PERSONAL REPRESENTATIVE of NINO MARTINI, LICIA ALBANESE, STELLA ROMAN, FRANCESCO VALENTINO, HILDE REGGIANI, BRUNO LANDI, TOKATYAN, ANDREVA, FRANCES GREER, NORINA GRECO.

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9 "Lives" of the Metropolitan

(Continued from page 6)

agers were given a five-year lease at a rental of $52,000 but the directors immediately paid this back for the use of the new boxes. They also reserved the right to name six artists. A profit of $150,000 is recorded but Abbey and Grau had lost on other ventures and William Steinway had to loan them $50,000 for which he became president of the new stock company with Abbey and Grau on salaries of $20,000 each in their own organization. In 1893, 60 performances were given, but only 18 operas made up the repertoire. Werther was premiered and L'Amico Fritz introduced. Nellie Melba, Pol Plançon, Emma Calve were brought here. Abbey and Grau gave 13 weeks in 1894 when the "popular-priced" Saturday night plan was introduced. Falstaff and Elaine were the novelties; Tamagno, Maurel and Sybil Sanderson were new artists and Samson was given for the first time in operatic form.

In 1895 Marie Brema and Giuseppe Cremonini joined the company and in the 13 weeks there were 52 performances, several special offerings making up in all 74 performances. The Pearl Fishers and La Navarraise were introduced and the plan of giving new roles to artists found its beginnings.

Grau and the "Money-Back" Rule

During the 1896 season both Abbey and Steinway died, and Grau took over. With Le Cid as the principal novelty, there were 72 performances of 24 works. The Grau Opera Company leased the building for three years and in this interim Sembrich returned, Antonio Scotti and Van Rooy were newcomers as were Schumann-Heink and Suzanne Adams. Dippel and Nordica again appeared on the scene.

Grau, during his tenure, made a rule which unfortunately did not last long—namely, that if a substitution in the announced cast were made, patrons might have their money returned. Also in this regime were the arrival of La Bohême and Ernani in repertoire while the company offered Alfred Hertz and Walter Damrosch as conductors and Marcel Journet, Johanna Gadski, Fritz Scheff, Carrie Bridewell, Milka Ternina and Alois Burgstaller.

The retirement of Grau in 1903 resulted in the Conried-Metropolitan Opera Company being organized.

Events of Conried's Day

A former actor, Conried came to New York in 1888 as manager of the Germania Theatre and later produced comic opera at the Casino. He had made the Irving Place Theatre the principal German theatre in the country. Under his agreement with the Metropolitan stockholders, he guaranteed them $150,000 against loss. The stockholders expanded, the new organization including A. D. Juilliard, Daniel Guggenheim, Jacob H. Schiff and others, among them Otto H. Kahn. Conried received a salary of $20,000 and held half the capitalized stock. From the preceeding company he took over the contracts of Homer, Calvé, Ternina, Van Rooy, Plançon, Gadski, Sembrich, Scotti and others and brought Felix Mottl and Enrico Caruso, both of whom had been engaged by Grau. Otto Goritz was a newcomer, making his debut in Parsifal, sung for the first time outside Bayreuth despite Cosima's protest, and the season earned a profit of $60,000.

The five-year regime of Conried encountered the opposition of Oscar Hammerstein and a strike of the chorus, a tour to the Pacific Coast, the bow of Puccini as conductor here for his Manon Lescaut and Madame Butterfly, the debuts of Geraldine Farrar, Riccardo Stracciari, Bonci, Chaliapin, Riccardo Martin and Gustav Mahler. Novelties and revivals included Parsifal, Salome, (which shocked the town so much that it was taken off after one hearing) Butterfly, Fedora and Damnation of Faust. In 1908 Conried retired, his equity was purchased for $90,000 and Otto H. Kahn became president of the Metropolitan Opera Company.

Gatti Takes Over

Seeking a successor, the directors turned to Giulio Gatti-Casazza, with Arturo Toscanini as conductor. Educated as a naval engineer, Gatti had taken his father's place as director of the Municipal Theatre at Ferrara and this led him to the directorate at La Scala, where he remained for 10 years. An ardent advocate of Wagner (in Italian), Gatti had engaged Toscanini as his chief conductor and artistic director at La Scala in 1898 and had had his services up to 1903 and again in 1906-8. The two Italians arrived to find that Dippel was to be associated with them in the general direction since Conried had reserved the right to name his successor. Dippel remained only two years and then Gatti was named sole general manager.

If his predecessors had made use sparingly of the "star" system, Gatti utilized it to the full; the company made money and prospered and it was only the 1929 depression which materially affected his long regime. Taking over on April 3, 1908, with his two associates, Gati served until 1935, the longest regime in the history of the house and the company. The building up of a million dollar reserve fund, the shortening of the season, a voluntary salary cut, the rise and fall of Gigli, the ultimate reorganization of the company, all of these occurred during his quarter of a century of personal consulship.

Highlights of a Quarter Century

Likewise, for various reasons, American operas and American artists came into their own under his direction. Renovations in the house, the first broadcasting of opera from the stage, were other highlights of his career. A showman as well as a music lover, Gatti laid down a policy which materially affected his successors. Among his immediate innovations was the separation of the chorus into two groups, one under Toscanini for Italian and French, the other for German under Dippel. A new stage, new elevators for patrons and extension of the tour were other highlights.

The excellence of Toscanini's productions also attracted attention and the general manager, ever with an eye to the box office, capitalized on these and his stars. Toscanini, Mahler and Hertz were notable conductors; to them were added later Serafin and Bodanzky. His "stars" were innumerable, and included, Caruso, Farrar, Homer, Eames, Sembrich, Sparkes, all inherited, and Amato, Jörn, Gilly, Slezak, Tetrazzini, Alma Gluck, Nielsen, Destinn, de Segurola, John McCormack, Renaud, Matzenauer, Galli-Curci, Bori, Hempel, Ruffo, Martinelli, Braslau, Fremstad, Sembach, Mason, De Luca, Fitzu, Barrientos, Muzio, Mario, Easton, Mardones, Diaz, Claussen, Gentle, Werrenrath, Hackett, Whitehill, Gordon, Harrold, Johnson, Schipa, Telva, Gigli, Chamlee, Chaliapin, Jeritza, Ponselle, Rethberg, Onegin, Lauri-Volpi, Schorr, Branzell, Tibbett, Melchior, Flagstad, Pons, Jagel, Kappel, Moore, Talley—the list is a long one, and each and every one had box office appeal for one reason or another. As related elsewhere Gatti benevolently produced and sponsored more American works than any other manager.

Anna Pavlowa, Mikhail Mordkin, Rosina Galli were his ballet attractions. His revivals spanned the entire history of the company, those which had enjoyed a measure of success for his predecessors not being overlooked. Puccini was invited to come and the Metropolitan had the honor of world premiering his Girl of the Golden West. In addition to French, Italian and German, Gatti introuced Spanish when Granados' Goyescas was sung.

Dippel was moved to Chicago with three Metropolitan directors on his board. Hammerstein's assets were purchased, the tour cities underwent several changes depending upon their receipts. The prices were raised in 1911-12 to a $6 top, discounts to agencies in the sale of tickets were discontinued and prices for the opening night were raised. And Gatti's authority grew as the income mounted.

In 1915, the first signs of a break in the entente occurred when Toscanini withdrew. The Boston and Chicago companies, both nominally independent but both linked in various ways with the New York organization, were suspended. Gatti's contract was renewed, however, and Edward Ziegler, New York critic, was named his assistant. The season of 20 weeks had included a series by the Diaghileff Ballet Russe, then new to America.

First World War Days

The war period of 1917-8 found German opera eliminated. In the latter season Gatti experimented with a Puccini triptych, presenting Gianni Schicchi, Il Tabarro and Suor Angelica. Oberon was sung in English and an American triptych was formed. German opera returned in 1920 with an Anglicized Parsifal leading the way. Monteux and Wolff were among the conductorial staff. Caruso had been Gatti's main "drawing card" and his collapse in 1920 presented a problem, but Gigli was brought in that November. Gatti won an extension of his contract to 1926.

The visiting Chicagoans and German groups meantime brought artists who soon found their way to Gatti's house, among them Johnson, Schorr, Kipnis Fleischer, Galli-Curci and others.

The 1925-6 season had prices elevated to $7.50 which, with amusement tax brought the total to $8.25, largest in the company's history. By 1928 the repertoire had grown to 177 performances of 47 works. Gatti had a reserve of $1,000,000 and his contract was extended to 1935.

A successor to Caruso, from the standpoint of the box office, was introduced by Gatti in 1926 in the person of Lauritz Melchior, whose bow as made as Tannhäuser. In 1930 another "name" artist, Lily Pons came. Both have remained. Although Caruso's voice had been sent out in 1909 by Lee De Forest, experimenting with radio telephony from the "Met," April 21, 1931 found radio microphones on the stage for the first time for a regular public broadcast and on Christmas Day that year Haensel and Gretel was the first complete performance to be given over the air-waves. It

Metropolitan Regimes

Name	Season
Henry E. Abbey	1883
Leopold Damrosch	1884-1885
Edmond C. Stanton	1885-1890
Henry E. Abbey, Maurice Grau and Edward Schoeffel	1891, 1893-1896*
Maurice Grau	1898-1903
Heinrich Conried	1903-1908
Giulio Gatti-Casazza and Andreas Dippel	1908-1909
Giulio Gatti-Casazza	1910-1935
Herbert Witherspoon	1935**
Edward Johnson	1935-

*Due to the fire there was no opera presented in 1892. In 1897 the house was rented and there was no resident company.

**Mr. Witherspoon, appointed General Manager in the Spring of 1935, died a few weeks later while planning the next season, and his assistant, Edward Johnson, succeeded.

Photo by M. Smith, N. Y.

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RAHN

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was this same year which marked the withdrawal of Otto H. Kahn, for 28 years a dominant figure in the board of directors, and long its chairman. It was the force of the "depression" years which caused a complete readjustment of the company. Gatti offered to serve without pay. Gigli was reported to have refused the "voluntary" pay cut. Clarence Whitehill, American singer, resigned.

New Company Formed

From this emerged a new company, the Metropolitan Opera Association. It had no stock, no investment and no property. The season was reduced, prices cut and more new singers introduced than in any recent previous season. The Gruenberg opera, Emperor Jones, based on O'Neill's play, had its world premiere with Tibbett as the principal attraction. Scotti's glorious career concluded with a special performance of L'Oracolo. And again a "new opera house" came into the discussion with the suggestion that the site which ultimately became Radio City, be secured as Metropolitan Square. Out of all this came the decision ultimately to remain at the familiar site. The "Save the Metropolitan" campaign was inaugurated; artists, past and present, added their oral support and the Juilliard Foundation entered the picture. The first season, underwritten by public subscription was in 1933-34. At its conclusion another drive was instigated, an Opera Ball being held as part of the campaign.

Prior to the 1934-35 season, reports were circulated that the Philharmonic-Symphony Society would be merged with the Metropolitan and Arturo Toscanini would return. This trial balloon finally burst and Gatti concentrated upon his last season. Radio broadcasts became a part of the season, and Kirsten Flagstad made her bow. A gala performance, honoring Gatti, enlisted numerous members of the company; the receipts went to the general maintenance fund.

Financial Drives Succeed

A gift of $150,000 to assure the 1935-6 season came from the Juilliard Foundation under certain stipulations, among which was a reorganization of the governing board and a budget. Herbert Witherspoon was selected as Gatti's successor, with Ziegler remaining and Edward Johnson as associate. Witherspoon died of a heart attack, however, on May 10 and Johnson was promoted to general manager, with Ziegler and Earle Lewis, box-office head, as present associates.

The growth of American artists in the personnel has been the outstanding development of the Johnson regime. Of 156 artists introduced, 68 are Americans and of these 156 he has retained 84. Opera in English, whether translated or original, has been heard more frequently than in the past. The standard repertoire has been augmented by works lighter in style. Under his management also, the company participated in the World's Fair in New York by a supplemental season.

Considerable progress has been made in popularizing and bringing grand opera into closer touch with a wide segment of the people. Thus, the Metropolitan Opera Guild has done a notable work, with its organization of sponsoring branches in many communities in and near New York. The prices have been reduced, by subscription, and the famous parterre has changed, from a real estate holding of the stockholders to a rental proposition. A public campaign for a million dollars made possible purchase and renovation of the house.

The company last season returned to Chicago after 33 years to give a fortnight of opera, using the stage and properties of the Chicago Opera Company—a venture attended with such success that it will doubtless be repeated. Similar series in other cities are being considered, with a possibility of visiting Canada for guest appearances. The Metropolitan, too, in every way, has loyally backed the war effort.

Maestro

A. de Segurola

After having sung in the Opera Houses of Paris, London, Milan, Rome, Naples, Madrid, Salzburg, Buenos Aires, Mexico City, etc., was engaged for twelve years as one of its leading singers by the

Metropolitan Opera Company

OF NEW YORK

in the golden days of Caruso, Farrar, Bori and Maestro Toscanini.

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THE MUSICAL PARADE

By THE STAFF

Round About the Rialto:

Gabriele Bezanzoni, once a famous Carmen in the leading opera houses, and now Señora Lage, widow of an immensely wealthy Brazilian, is a social leader in Rio de Janeiro . . . Bing Crosby has turned film producer, and will picture the life of John L. Sullivan, the prize-fighter. Why not Stephen Foster, or Edward A. MacDowell? . . .

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At the Nov. 4 Philharmonic concert, one of the listeners was Frank Frisch, manager of the Pittsburgh Pirates baseball team, and a devoted lover of the best music . . . Arthur Hartmann, the violinist, may be a 57th Street dweller soon . . . Melvin H. Dalberg, formerly impresario of the German Opera Company, holds an important post with the Maritime Commission in Washington. . . .

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The Metropolitan Opera House was completely sold out three weeks before the scheduled opening night, Nov. 22 . . .

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Defauw, the new conductor of the Chicago Orchestra, according to rumor, has divided the music lovers and critics of that city into two camps, one favorable to him, the other not. It will be interesting to see which way the final pendulum swings. . . .

•

Discerning Arthur Judson is reported to be a substantial financial backer of the current Porgy and Bess revival, and to be profiting handsomely from his investment. . . .

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A correspondent writes, "I see by your last issue," etc. He means the "latest" issue. The last issue will be published just after Angel Gabriel blows his trumpet, and will have a review of his performance. . . .

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Conductors have been fussing a good deal of recent years with reseating their players in novel ways. Nevertheless, the good old symphonic repertoire keeps on sounding just the same. . . .

•

Two ladies on a bus. Said one, "I just dote on Wagner's Ring, with its Gatterdammerung, Liebesfreud, Tannhausser, and—and I can't think of the fourth. Maybe there are only three." Said the other, "Well, I prefer piano music, like Kreisler's B flat Concerto, and especially Rachmaninoff's Rustle of Spring."

•

John ("Information Please") Kieran, among the listeners at Toscanini's opening NBC broadcast for General Motors. John (looking for more information?) also was on hand at the second concert. Cellist Schuster, of the Philharmonic, standing in windy 57th Street with a musical editor, and the two agreeing that Strauss' Don Quixote is the best of his symphonic poems. . . . Renowned musicians galore joining the Lotos Club (situated on the same block as Carnegie Hall and Steinway Hall) and helping to make it the only permanent rendezvous for resident visiting tonal artists. . . . Everybody remarking on the personal attractiveness of most of the season's young recital-givers.

•

Florence Easton, returning to concert activity, slated for a recital at Town Hall, Dec. 6. . . . For the Signal Corps film release of the Quebec meeting of Roosevelt and Churchill, the music was written by Shostakovich. . . . In order to play with the Philharmonic on Nov. 17, pianist Leonard Pennario had to get special leave from the 21st. Ferrying Group Air Transport Command, where he serves with the ground crew. . . . Annamary Dickey, prize winner some years ago on the Metropolitan Auditions of the Air, is engaged to sing nightly at the supper room of the Waldorf-Astoria Hotel.

•

Solving the manpower shortage, Fritz Reiner, conductor, has named 18 women as members of the Pittsburgh Symphony of 86 players. Two of the women play the double bass, while others are in the flute, violin, cello, viola, horn, oboe and harp sections.

Critical Flashes:

Howard Taubman in the New York Times, Nov. 4, "Marian Anderson's recital . . . Franz Rupp played rather snappy accompaniments."

Harriett Johnson, The Post, Nov. 4, "It would be pleasant to give Marian Anderson a gold medal for being a buoyant low-voiced singer even in her deepest register. She should inspire the usual thick-voiced contralto to mend her mistaken ways."

Virgil Thomson, Herald-Tribune, Nov. 5, "Instead of drawing from his musicians a fittingly lean and sinewy tone (Bruno Walter, in Haydn's G major Symphony No. 13), he elicited a deep-piled, plush velour tone. . . ."

Olin Downes, Times, Nov. 5, (Rosza's Theme and Variations) "A few Hollywood door-knobs and g e e g a w s are thrown in for good measure." Oscar Thompson, Sun, Nov. 5, (Rosza's Variations), "They are a showy bit of academism. The composer knows the ways of the kapellmeisters, but he has an eye for climax and flash." Robert Bagar, World-Telegram, Nov 5 (Rosza's Variations), "The Variations are well constructed, but let's say that he takes his anemic topic for a world tour. What it really needs is a transfusion, and a walk in some very private front yard."

•

Robert B a g a r, in World-Telegram, Nov. 10, "The Martinu Concerto was given a top-drawer reading by Mr. Ormandy and his musicians". Oscar Thompson's The Sun, November 9 (Constance Keene's piano recital), "The expressive elements seemed pasted on, and the mucilage still s e e m e d to be damp". Louis Biancolli, World-Telegram, Nov. 9, "Stormy-fingered Michael Zadora, who can make the keyboard curl up to a crisp . . ." John Briggs, The Post, Nov. 10, "(La Julia Rhea's voice) somewhere along the line it has evidently been trained by a musician with an ear and a conscience, who, if he didn't quite smooth off all the rough edges, at least had the good sense not to louse it up in trying to do so."

•

Milanese still want Toscanini to return to La Scala, according to a dispatch from Stockholm by Gunnar D. Kumlein. copyrighted by the Associated Press. The correspondent r e c e n t l y reached Sweden from northern Italy. On the remaining walls of La Scala Opera House, which was bombed, the signs painted there during the Badoglio regime are being painted out during the day by the Fascists, but each night they again proclaim: "Long Live Toscanini". "We Want Toscanini Back Again."

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Probably the long-range c y c l i n g trophy among musicians should go to Mitchell Sadewitz, Brooklyn pianist, and former radio commentator, who pedalled 2,056 miles from New England to attend the Quebec conference of Roosevelt and Churchill, thence returning to New York.

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The destruction of Kiev by the retreating Nazis, which razed buildings and homes, failed to harm the opera house, according to the United Press. The devastating fires which destroyed the water system, Kiev University and other important structures seemed to pass by the opera building.

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Edward Olin Davenport Downes, son of Olin Downes, music critic of the New York Times and Mrs. Davenport Downes, was married on Oct. 27 to Mrs. Mildred Gignoux Fincke, in the New York home of the bride. The ceremony was performed by the Rev. Laurence Neale, assisted by Dr. Albert C. Dieffenbach, for many years religious editor of the Boston Evening Transcript, of which the bridegroom was music critic. Mr. Downes is now a private, first class, and is stationed in Washington with the Office of Strategic Services.

•

Adele Rivie (Kaplan), operatic, radio and concert soprano, daughter of Mr. and Mrs. Julius Kaplan, and David Thomas Burgoff were married on Oct. 27 in the Portuguese Synagogue, New York City, by the Rev. Dr. David De Sola Pool.

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CHICAGO

(*Continued from page* 24)

that Edward Collins, pianist-composer-conductor, was born in Joliet, Ill. Annually the popular artist accepts an invitation to play for the Woman's Club of that city. This year Collins chose his birthday to gratify the request of his innumerable friends in his native town.

George Perlman Lectures at Forum

George Perlman, composer and teacher, delivered a lecture with musical illustrations, entitled In Defense of Joseph Achron, for the Jewish Forum of Chicago at Bialik Hall.

Mme. Arendt's Students Heard

Geraldine Garro, pupil of Else Harthan Arendt, is now director of the All-American Choir during the absence of Max Janowski, who has been inducted into the Navy. Miss Garro, soloist and director of the choir at the Avalon Park Community Church, was presented in debut recital this month in Kimball Hall. Evenly Eraci gave a program for the Spanish S o c i e t y of Chicago recently. Hannah Morgan's musical calendar is filled with engagements, including appearances at the Sauganash Women's Club; Borrowed Time Club of Oak Park; as guest soloist for the Illinois Education Association, at United Lutheran Church, Oak Park, Santa Club and Mission Covenant Church.

Other students from the same studios in demand are Maxine L a g e s t r o m Gloede, who presented a program before the Women's Club of Lombard (Ill.) and for the Women's Club of Dundee; Helen Spottswood and June Ross, who gave a program at the Arche Women's Club where Miss Ross sang numbers by Schumann, Jensen and Sjöberg.

Chicago Piano Symphony at Club

The Chicago All-Girl Piano Symphony Orchestra conducted by Antoinette Rich, presented a c o n c e r t at the Chicago Woman's Musical Club's annual Men's Nite event at Curtiss Hall.

Woman's Musical Club Presents Winners

The Chicago Woman's Musical Club presented Dina Rose Koston and Lucille Atlas, pianists; Carol Penn and Ruth Rubenstein, violinists; Geraldine Garro, and Virginia Parker, sopranos, scholarship winners, in debut recital at Kimball Hall.

Ditson Scholarship Winners Appear

Three young artists of the Chicago Musical College, winners of the Oliver Ditson Scholarship were featured at a concert given in the G.A.R. Hall of the Chicago Public Library. Miriam Wood, violinist; Virginia Parker, soprano, and Robert McDowell furnished the program.

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LA FORGE DISCUSSES OPERA IN ENGLISH

The scene was the great La Forge-Berúmen Studio on Park Avenue which resembles a dream come true of what all such studios should be and usually are not. Gleaming floors were covered with the skins of large and very defunct animals. A large piano took up one end of the room, a tiny one the other end. From one wall a large, signed photograph of Sibelius stared sombrely down at us, and from another, Schumann-Heink and Marcella Sembrich, both of whom Mr. La Forge accompanied for many years, beamed graciously in approved prima-donna manner.

What they saw was Mr. La Forge and this reporter bending fascinated over an ancient treatise discovered by Mr. La Forge and titled charmingly "Essay on the Euphony or Sweetness of Languages and their Fitness for Music," by Charles Burney, Mus. D., F.R.S This little effort was published in 1778, shortly after the death of Bach and Handel.

About Opera in English

We had been discussing opera in English and its "Fitness" and Mr. La Forge remarked that he found English to be a fairly clumsy singing language. He has, as everyone knows, written many songs to English texts, so was able to speak with some authority. In support of his views, he suddenly disappeared and returned with Dr. Burney's words of wisdom. According to the good doctor, "it is generally allowed that the French language is nasal, the German guttural and the English sibilating and loaded with consonants, nasal syllables ending with ng, and other harsh and mute words where gh occur; as cough, trough, laugh, plough, through, eight, freight, enough, etc. which used to be pronounced in the Teutonic manner, and which are still guttural words in Scotland and some parts of England.

"But besides the obstructions which the voice meets with in its passage, from clashing consonants in the middle of words, we have a greater number of terms that end with absolute mute and abrupt consonants, than either the French or German. And it is not easy to defend our language from the hissing of which it is accused by foreigners on account of the frequent use of the letter s at the end of words and the great number of words which terminate in double s."

Gospel According to Burney

Skimming through the rest of it, we saw that Dr. Burney came out flatly for Italian in preference to anything else, which was no help in our opera in English argument. Mr. La Forge eventually agreed, however, that if works which had never been heard here were first sung in English, they would meet with greater response than those with which the public is already familiar in the language in which they were written.

He laid great stress on diction, and remarked that in Europe, the music critic at the opera listens first to the diction, then watches the acting, and only after all that does he notice the singing. Mr. La Forge feels that through the medium of radio, an ever increasing importance is being given to diction and the meaning of the song texts. All of this is good training for opera, and Mr. La Forge believes that opera is still the goal of most young vocal students, despite the manifold advantages and profits of radio and other fields. He noted that the present preponderance of American singers at the Metropolitan is a healthy sign, and indicative of the extraordinary wealth of talent this country possesses, much of it still untapped.

When Opera Was Glamorous

We did a little sighing for the glamorous days of opera, when prima donnas were regal creatures encased in sables and bad tempers, but Mr. La Forge reminded us that those days had really departed with the advent at the Metropolitan of Gustav Mahler and later Toscanini, who both tried to fuse orchestra and singers into a single unit. As a whole, too, he declared, singers were not and still are not as tempermental as they were supposed to be. He mentioned Mme Sembrich's unruffled calm under any circumstances and declared that Lily Pons, whom he has coached and accompanied for seven years, is very much the same. He was in one concert with her when everything went wrong, the flutist turned up late, the lights went out, the flute obbligato was the wrong one, and they had to rehearse behind the curtain with the audience outside. However, Miss Pons sailed through it all without a tremor, laughing. When Mr. La Forge expressed his amazement, she replied logically. "If I get excited I won't sing well." And that, as far as she was concerned, settled that. V. L.

CBS Buys Shostakovich Eighth

Announcement comes from the Columbia Broadcasting System that they have purchased the first performance rights of Dimitri Shostakovich's eagerly-awaited Eighth Symphony, and that it will be premiered during one of the Sunday afternoon broadcasts by the New York Philharmonic Orchestra, Artur Rodzinski conducting. The Symphony recently had its world premiere in Moscow, and was described as "martial" in feeling.

Koussevitzky Broadcasts Sponsored

Latest of the big symphony orchestras to be commercially sponsored on radio is the Boston Symphony conducted by Serge Koussevitzky. Allis-Chalmers has taken over the orchestra's sponsorship for a reputed sum of $600,000. Time of the broadcasts will be changed from 8:15 to 9 o'clock on Saturdays (Blue Network) and will now be 8:30 to 9:30.

Emma Otero in Opera Debut

Emma Otero, Cuban soprano, heard widely in concerts and on the radio, made a successful operatic debut on Nov. 10 with the Connecticut Grand Opera Company at Providence, R. I., as Rosina in The Barber of Seville. The company included artists from the Metropolitan Opera.

Three Among the Luminaries of the Gatti Era

GIUSEPPE DE LUCA

← BENIAMINO GIGLI PREPARING to sing Andrea Chenier.

FRANCES ALDA,

soprano, who sang leading roles at the Metropolitan from 1908 to 1929, and was the wife of Giulio Gatti-Casazza. Both Gigli and De Luca fulfilled long terms there and returned after an absence, following the close of Gatti's regime. Gigli sang Rhadames in Aida in 1939, and De Luca made several guest appearances in 1940.

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ST. LOUIS

By OSCAR CONDON

St. Louis, Mo.

Beginning his thirteenth year as conductor, Vladimir Golschmann opened the St. Louis Symphony's 64th season on Nov. 6 at Kiel Auditorium—the former Municipal Auditorium and Opera House, its name changed to honor the late Mayor Henry W. Kiel. The largest audience for an opening night in the orchestra's history, 3,300, augurs well for the brilliant season Mr. Golschmann has in prospect.

The concert opened with a Bach-Tansman Chorale, played in tribute to the late Mayor William Dee Becker, and included the Oberon overture of Weber; Brahms' Symphony No. 4, and the Mendelssohn Violin Concerto, with Joseph Szigeti as assisting artist.

Changes in Ensemble

Several innovations accompanied the opening, among which was the revamping of the acoustical treatment of the stage set, bringing the orchestra closer to the audience and providing a new and improved lighting system. A greater brilliance and resonance was at once noticeable.

Another feature was the presence of five women players—one, Lois Wann, occupying the position of first oboe. The experiment of changing the afternoon subscription concerts from Friday to Sunday has met with success, as is evidenced by the greatly increased seat sale for the latter.

Genuine enthusiasm pervaded the opening event. Mr. Golschmann was accorded a justly earned ovation. The orchestra, despite the inclusion of several new members, played as a flawless unit, giving devoted attention to every phase of its leader's interpretative ideas which were in every sense true to the highest musical traditions.

Mr. Szigeti's performance of the Mendelssohn was one of self-effacing charm, warmth and brilliance and the orchestral accompaniment by Mr. Golschmann was a superb collaboration in musical perfection. Szigeti added an excerpt from a Bach suite in response to insistent demands.

The Don Cossack Chorus, under Serge Jaroff, gave another fine account of itself in an interesting program before a large, responsive audience at Kiel Auditorium. The concert was the first of the season sponsored by Entertainment, Inc., the new concert management which is presenting leading attractions.

Metropolitan Mementos Shown at Museum of N. Y.

An exhibition in connection with the Diamond Jubilee season of the Metropolitan Opera was opened on Nov. 18 at the Museum of the City of New York. The Metropolitan Opera Guild collaborated in gathering the material, assembled by May Davenport Seymour, curator of theatre and music at the Museum, and Mrs. O'Donnell Hoover of the Guild. Costumes, properties, furnishings of the original building are shown with old programs and photographs. General Manager Edward Johnson opened the exhibition.

Grétry Opera to Have N. Y. Premiere

The Opera Workshop of Columbia University will give the New York premiere of Gretry's The Two Misers (Les Deux Avares) on Dec. 8 in Brander Matthews Theatre. A new English version by Edward Eager will be used. Dr. Herbert Graf is director of the workshop. The production will be directed by Dr. Milton Smith and Nicholas Goldschmidt.

BALTIMORE

By GUSTAV KLEMM

Baltimore, Md.

It fell to the Philadelphia Orchestra, under Eugene Ormandy, to open this town's biggest musical season in many years. The superb Quaker City outfit gave a well-rounded program, without soloists, including a set of old lute airs arranged by Respighi, Sibelius' Swan of Tuonela, Copland's Billy the Kid suite and Brahms' First Symphony. There have been few changes in the Philadelphia Orchestra, and it sounds silkier than ever.

Dr. Hans Kindler and the National Symphony Orchestra arrived on Nov. 2 with Artur Rubinstein as soloist in the Concerto in G major by Beethoven. A capacity audience, plus standees, heard this, the first of seven concerts to be given here. Dr. Kindler's effective transcription of a Bach-Vivaldi Concerto Grosso was followed by the short Wedding Procession from Mozart's The Marriage of Figaro, also reorchestrated by the conductor. Rubinstein scored an ovation with his playing, both soloist and orchestra being in top form. The concert closed with the Shostakovich Fifth Symphony.

A large, appreciative audience turned out for La Gioconda, the first of four productions by the Philadelphia La Scala Opera Company. The principal roles in this commendable presentation were sung by Stella Roman, Sydney Rayner, Ada Belle Files and Angelo Pilotti. Carlo Peroni conducted the excellent orchestra of sizeable proportions. The enthusiasm of the audience was justified and augurs well for the two series.

Considerable excitement was aroused by the opening, on Nov. 7, of the second season of the reorganized Baltimore Symphony Orchestra, under Reginald Stewart. It was a Sunday night program, the first of 14 to be given for the Department of Municipal Music, continuing a tradition started nearly a quarter of a century ago. In tribute to Tchaikovsky (whose death had occurred exactly 50 years earlier) the orchestra played his Fourth Symphony, as well as the overture to Secret of Suzanne (Wolf-Ferrari), Water Music (Handel-Harty), On Hearing the First Cuckoo in Spring (Delius) and Spanish Dance from La Vida Breve (Falla). Insistent applause at the conclusion forced Conductor Stewart to add an encore.

Some of this country's most distinguished instrumentalists occupy first-chair positions with the Baltimore Orchestra this season, among them Roman Totenberg, concertmaster; Bruno Labate, first oboe; Rene Le Roy, first flute; James Mosbach, first bassoon; Gerhard Warms, first trombone; Georges Grisez, first clarinet; Joseph Pizzo, first harp.

Music Notes

The Musical Art Quartet — Sascha Jacobsen and Paul Bernard, violinists; Marie Roemaet Rosanoff, cellist and William Hymanson, violist—have resumed their series on Mondays in the North Hall of the Peabody Conservatory . . . Lilly Schwarz, pianist and formerly a teacher of the master classes of the Frankfort Seminar, with William Kroll, violinist, and Daniel Saidenberg, cellist, gave trio music at the Baltimore Museum of Art . . . The 1943-44 season of concerts at the Maryland Casualty opens on Nov. 28, first attraction being the Baltimore Music Club . . . The latter organization opened its season with a luncheon and matinee concert at the Belvedere Hotel on Nov. 6; the recitalist, young and attractive Nan Merriman, recent National Federation winner, pleased the large audience with her program and its presentation. Mrs. Howard M. Kern, starting her second term as president, presided and introduced the speaker, Reinald Werrenrath.

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LOS ANGELES

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

The annual visit of the San Francisco Opera Co. opened auspiciously in Shrine Auditorium, Nov. 1, with a beautiful performance of Donizetti's ancient yet still popular Lucia di Lammermoor. Lily Pons was in the best voice, delivering the best singing she has yet offered here, and brought down the house in her mad scene.

Jan Peerce's superb presentation of Edgar was equally memorable, his ringing lyric tones combining brilliance and warmth, supported by fine musicianship. He acted with dignity and conviction. Lorenzo Alvary sang Raymond with appropriately beneficent tones, John Garris proved a competent Arthur and Ivan Petroff made an adequate but not vocally strong Henry.

The Girl Revived

Puccini's Girl of the Golden West was commendably given in an English translation intelligently revised by Alexander Fried, and the cast took commendable pains to make their words intelligible. As might be expected, the American-minded auditors found it interesting, and the European-minded merely sneered. The only real difficulty was in the opera itself, which is the precursor of all movie "horse operas."

Robert Weede easily carried off the vocal honors as Jack Rance, with firm, resonant voice of appealing timbre. Frederick Jagel provided an experienced Dick Johnson. Florence Kirk displayed promise as Minnie, though she still needs restraint.

I was unfortunately unable to attend the Pasadena performance of Il Trovatore, but several who were in attendance had praise for the singing of Zinka Milanov and Kurt Baum.

Other Performances

Rigoletto did not fare quite so well as its precedessors. John Charles Thomas was vocally fine in the title role, and Jan Peerce scored a special hit with the ever popular La donna e mobile, but Lily Pons was not on key until the third act. Robert Silva made a competent first appearance here as Sparafucile, and George Burnson sang a firm Monterone.

Dusolina Giannini sang a striking Leonora in La Forza del Destino, giving the cloister scene with great finesse and winning a prolonged ovation for her Pace, pace mio Dio. Leonard Warren's debut here showed an excellent baritone as Carlo, while Jagel sang Alvaro with his customary surety. Ezio Pinza was a properly beneficent Abbot, and Salvatore Baccaloni drew laughs as Melitone.

Puccini's La Boheme concluded the brief engagement on Nov. 6, with an excellent ensemble shown by the principals. Licia Albanese was an adequate Mimi, Verna Osborne an inadequate Musetta, while Jagel and Pinza showed signs of having sung too often in succession.

The stage settings by Armando Agnini were opulent and effective throughout, and the chorus was fair. General Director Gaetano Merola conducted the last two operas efficiently. Pietro Cimara did a good job with Lucia and a very bad one with Rigoletto. Fausto Cleva was ponderous in The Girl.

A resident troupe headed by veteran Jack Henderson as Ko-Ko presented Gilbert and Sullivan's The Mikado, Nov. 5 in the Philharmonic Auditorium. Tudor Williams carried off the vocal honors in the title role, with Russell Horton singing a pleasing Nanki-Poo.

Sixty Years Ago

(*Continued from page 3*)

of this city. . . . The large structure was ablaze with beauty and refinement, and the auditorium with its seating capacity of over 3,000 persons was filled from orchestra to topmost gallery. Never before has New York beheld such an audience wherein love of musical art, love of the good and beautiful and great in musical expression was the predominant motive. Curiosity, fashion and pride, to be sure, were elements entering into the occasion, but above and beyond all was devotion to the muse of Harmony as the goddess of the evening.

"Twere useless to attempt a description of the fashion, wealth and glorious array of costume; to endeavor to portray the styles, the diamonds, the rich array represented by the wives or daughters or families or friends, of such patrons as Jay Gould, Cyrus W. Field, Henry Clews, Mrs. William Astor, Cornelius Vanderbilt, Robert Goelet, William H. Vanderbilt, John Jacob Astor, James Gordon Bennett, J. Pierpont Morgan, and a host of other representatives of New York's wealth and culture. The house itself won the plaudits of its patrons; its old-gold garniture produced a charming effect. The Metropolitan Opera House fell at once into the good graces of the lovers of Italian opera. . . .

"Musically, however, there was nothing great done on Monday. The audience was either too intent upon the new centre of society reunions for the future, or it approached a hypercritical condition which was only neutralized by the momentary effect produced in the first three acts by the presentation of floral gifts and other presents, chiefly bestowed upon Nilsson and Campanini (Faust). These interruptions destroyed the dramatic and musical coherency of the work, and although excusable at such an occasion, when the elements of a varied nature combine, could, with the assistance of Mr. Abbey's good sense, be dispensed with in the future. . . .

"Mme Nilsson was in excellent voice and sang the Jewel Song with splendid effect. . . . She proved herself the great artiste she has been acknowledged to be. . . . It was in all probability the past reputation of Campanini which secured for him the engagement by Mr. Abbey, but now his voice has succumbed to the ravages of time and incessant use. The *falsetto* was not applied by Campanini for the first time last Monday night. . . . Del Puente (Valentin) and Novara (Mephistopheles) sang and acted with accustomed skill. Mme. Schalchi (Siebel) although appearing in a small part, impressed with the grandeur and beauty of her voice, her artistic phrasing and her consummate skill as an operatic artiste of the first rank. . . . Signor Vianesi is a remarkable conductor; in fact, he has no superior in the direction of the old school of Italian opera; but his elevated orchestra, as now situated, will always act not alone as a barrier between the audience and the singers, but also between the audience and their voices, for in *forte* passages the orchestra completely drowned their voices. . . .The acoustic properties of the new opera-house are excellent. 'Lucia', with Mme Sembrich will be given tonight."

•

[EDITOR'S NOTE: The orchestra was later placed below the stage. On the same night as the Metropolitan opening, the rival season of Colonel Mapleson started at the Academy of Music, with Etelka Gerster as Amina in La Sonnambula, Arditi conducting. Vicini was the tenor. Maurice Grau's French Opera Company performed at the Casino; The Beggar Student was given at the Thalia Theater. In the month of October, 1883, Minnie Hauk announced her intention of going to live in Europe; Clara Louise Kellogg and Teresa Carreno were touring together in recitals; Lakme was done in Chicago (under Duff's management) with Emma Juch; Emma Nevada made her second appearance at the Paris Grand Opera (in Mignon); Massenet's Manon awaited premiering in Paris; "the press is much divided as to Lillian Nordica's talent"; Agnes Huntington was the soloist with the Philharmonic in its 41st season (she later married Paul D. Cravath, who subsequently was chairman of the board at the Metropolitan); the Boston Symphony Orchestra, under Henschel, performed Rubinstein's "Ocean" Symphony, whose seven movements "tired the audience"; Dr. Leopold and Mrs. Damrosch celebrated the 25th anniversary of their wedding, and his "Wedding March" for small orchestra, was played. Brahms arranged his two Sextets as Trios for piano, violin and cello. Sullivan's Iolanthe passed its 300th performance at the Savoy Theatre in London.

The naïveté of some of the writing of the period will amuse the readers of this paper no less than the Editor.—L. L.]

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BOSTON

By JULES WOLFFERS

Boston

Usually the programs of the Boston Symphony are not too heavily studded with soloists, but the past fortnight has seen the orchestra present three soloists in as many successive concerts. To point it up a little, all three executants were pianists, a state of affairs which no doubt brought joy to lovers of the keyboard. But truth to tell, so varied were the styles and approach of the soloists that there was variety aplenty.

The same two-week period also saw the inclusion of two commemorative concerts in the Symphony's varied lists of events. The opening concert of the Monday-Tuesday supplementary series celebrated the centenary year of Edvard Grieg with his Piano Concerto and Peer Gynt Suite No. 1. Ania Dorfmann was the soloist, and her lyric treatment brought a warm response from the audience.

Dr. Koussevitzky opened this program with so vital a reading of the Brahms First that the performance surpassed even the fine rendition of this work in the opening program of the regular series.

Tchaikovsky Memorial

To honor the memory of Tchaikovsky, who died fifty years ago, Dr. Koussevitzky listed that composer's Fifth Symphony and B flat minor Piano Concerto for the fifth Friday-Saturday program. The conductor's way with the Fifth is well known; nevertheless the performance surpassed all expectations. In a prodigious feat of conducting, Koussevitzky achieved all the flexibility of a fine string quartet. It is no exaggeration to say that he literally played the orchestra as if it were a solo instrument, the players for their part responding with unmatched tone and ensemble.

Alexander Brailowsky made his first appearance with the orchestra as soloist in the Concerto. The pianist brought to his virile, forceful interpretation a large dynamic range and an exemplary technical equipment.

The previous week three works were heard for the first time at these concerts: Piston's Prelude and Allegro for Organ and Strings, with E. Power Biggs the soloist; Barber's Commando March; and Khatchatourian's Piano Concerto, with William Kappel the soloist. Young Mr. Kappel scored a tremendous hit with his effective and controlled pianism. The Concerto itself has plenty of audience appeal in spite of its length, but probably most of the clapping and cheering was for the soloist rather than the composition. Barber's orchestral arrangement of his march made its calculated vivid impression.

The opening work, heard but once previously on a radio broadcast, showed us a Walter Piston who is becoming aware of the emotional implications of music to the greater advantage of all concerned. Mr. Biggs was responsible for some fine organ playing and the strings backed him to the hilt. Debussy's Two Nocturnes and La Mer closed a concert which found Koussevitzky and his men displaying the top-notch form they have maintained since the opening of the season.

Other activities of the orchestra included a concert at Newport, R. I., before 4,500 officers and enlisted men, for which conductor and orchestra contributed their services; and a concert at Portland, Maine, under the auspices of the Community Concert Service. Arthur Fiedler conducted a large part of the orchestra in a Stoessel memorial concert at Worcester, Mass., and sixty orchestra members gave a Jordan Hall program for the French Relief Fund, with Bernard Zighera the conductor and Cleora Wood, soprano, Georges Laurent, flutist, and Gaston Elcus, violinist, as assisting artists.

Recitals

Fritz Kreisler opened the recital season to a capacity audience at Symphony Hall. Among other fine programs were the opening concert of the Stradivarius Quartet series at Boston University; the initial recital by Maxim Schapiro of a series of six in which he will traverse the whole range of piano literature; Isabel French, soprano, in a musicianly and well contrived program with George Reeves at the piano; Jan Smeterlin, now a Boston resident, in an all-Chopin program to an overflow audience; and various free programs for soldiers and the general public.

ATLANTA

Atlanta, Ga.

Atlanta is having the biggest season of music in its history. The Atlanta Music Club is sponsoring two concert series, and seven extra concerts, funds from which will be used to buy a $5,000 acoustical shell for our City Auditorium. It is badly needed, has been ordered and will be patterned after the one at Carnegie Hall. Priorities permitting, we should have it by next season.

Besides the Music Club's activities, we have a concert series at Marietta, where the huge Bell Bomber plant has made a city out of a community of 10,000; a series at Decatur, another suburb; and a series to be launched by the University of Georgia next week, opening with the Don Cossacks.

Attractions booked here this year include: Crooks and Sayao in joint recital, Robert Casadesus, Marian Anderson, Jeannette MacDonald, Licia Albanese, Horowitz, Kriesler, Vivian della Chiesa, Mack Harrell, Mitropoulos and the Minneapolis Orchestra, Artur Rubinstein, soloist; the Ballet Theatre, the Ballet Russe, Philadelphia Opera Company in The Bat; Sigmund Romberg, Josephine Antoine, Frederick Jagel, Luboshutz and Nemenoff, Nathan Milstein; Budapest Quartet; Oscar Levant, Don Cossacks, Carroll Glenn, Tito Guizar, Marjorie Lawrence, Dorothy Maynor, Anne Brown and John Gurney. Looking at the line-up, with the exception of Kreisler and Horowitz, we seem to be having almost everyone we've never had before, or at least, not in a long time. I'm hoping we'll top it all off with the Met in dogwood time, as usual.

In addition to these concerts, we have birthed an Atlanta Civic Opera Company. Its maiden effort this week, Naughty Marietta, with Lucius Metz imported from New York, was a smash hit. Sold out every night. And a tip-top production. Now they plan My Maryland for February, and will give regular performances from now on, say four times a year. It means that Atlanta talent will at long last, have a chance to try out in their own backyard, and that they'll get valuable experience right here, singing with established stars. More and more pretentious singers will be invited.

We have also birthed the Cathedral Singers, a really fine choral group, which has found a sponsor and broadcast its Sunday concert, which was at the High Museum of Art and free to the public. (The sponsor is a banking firm!) Who knows? We may even have a symphony orchestra of our own in time!

EUGENIA B. HARTY.

Appleton Hears Requiem

APPLETON, Wis.—Verdi's Requiem was sung by the Lawrence College Choir at Memorial Chapel on Nov. 14. The chorus of 125 voices was under the direction of Carl J. Waterman, dean of the conservatory, who had prepared his forces for their difficult task since last July. The following soloists assisted: Ruth Rouley, soprano; Shirlee Emmons, mezzo-soprano; Ralph Nylund, tenor; and Marshall Hulbert, baritone.

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CINCINNATI

$1,000 SCHOLARSHIP WINNER MEETS DONOR. Fred Smith, left, managing executive, College of Music of Cincinnati, introduces Dorothy Short, of Seattle, Wash., recipient of the WLW Scholarship at the College, to James D. Shouse, right, vice president of the Crosley Corp. and general manager of WLW. Miss Short will broadcast over WSAI and WLW.

By MARJORIE GARRIGUE

Cincinnati

A month ago any Cincinnatian would have viewed with alarm the increased schedule of musical attractions for the 1943-44 season. In fact, every one was asking: How can Cincinnati support an additional concert series?

The unexpected has happened. Audiences at Symphony Concerts and the Matinee Musicale recitals are much larger than last year. The new Cincinnati Concert Series had a fine crowd to hear its first attraction, the Don Cossack Chorus, but when Crooks and Primrose came for a joint recital on Nov. 3, every seat in the house was taken, with extra places on the stage. At this writing the Kreisler recital for Nov. 11 and the Horowitz recital for Nov. 17 (regular Artist Series) are already both sold out.

Meanwhile, regular rehearsals are in progress for Cincinnati's famed May Festival Chorus. Its concerts next spring, at the conclusion of a long and full season should reap the harvest of music appreciation which is obviously gaining a tremendous momentum in this city. This is shown by the throngs which go to concerts—despite gas rationing!

The initial program of the season in the College of Music Odeon, with orchestra and soloists under the direction of Walter Heermann, was likewise attended by a capacity audience, which expressed great enthusiasm The soloists were Elaine Seeger, flutist; Elizabeth Torlone, soprano, and Peter Paul Loyanich, pianist, who as a climax to the program played the Liszt Hungarian Fantasy with the orchestra brilliantly arousing the audience to such a pitch of enthusiasm that he was recalled six times. Young Loyanich (he is only 17 years old) is scheduled to play a Town Hall recital in New York on Jan. 31.

Voice Scholarship Awarded

A most promising new student in Cincinnati circles this year is Dorothy Short of Seattle, Wash. Miss Short had been one of the four young American singers to win in the finals of the Cincinnati Summer Opera auditions in the summer of 1942. During that season she became a great favorite with Cincinnatians. She returned to Seattle, where she was attending the University of Washington. Last Spring the College of Music offered her the $1,000 scholarship given to the College by radio station WLW. Miss Short accepted and came here last September to pursue regular courses and study voice with Mme. Lotte Leonard. She has already made several public appearances in Cincinnati and will be featured later in the season in one of the College Orchestra Concerts.

Orchestra on Tour

The Cincinnati Symphony Orchestra under the direction of its distinguished conductor, Eugene Goossens, has gone on a week's tour to give concerts in Zanesville, and Toledo, Ohio, and Charleston, W. Va. Cincinnati performances this season have been exceedingly delightful. Artur Rubinstein (soloist on Oct. 29-30) has become a great favorite in Cincinnati. Carmen Amaya and her troupe of gypsy dancers gave genuinely primitive performances, straight from the typical Cafe Conciertos of the Iberian Peninsula.

Detroit Applauds Its Orchestra

By AUGUST MAEKELBERGHE

Detroit

The third concert of the Detroit Symphony, on Nov. 4, featured the noted French pianist Robert Casadesus in the Mozart "Coronation" Concerto, No. 26, in D Major, and the César Franck Symphonic Variations for piano and orchestra. The highlight easily was the Mozart concerto. Not only did the artist play with a thorough understanding of the work, doing full justice to its delicacy; but the orchestra, under Mr. Krueger, was a supporting body fully meriting the name. Every note was crystal-clear and there was no trouble following even the most delicate lines by both orchestra and soloist. Casadesus was recalled five times, and rightfully so; one seldom hears such fine playing. Equally well received was the Franck work, although one must confess having heard better performances. The last variation, especially, was too hard driven to do it full justice.

The orchestral portions of the program included the Handel-Harty suite from The Water Music, Prokofieff's mischievous Classical Symphony, and the Prelude and Love Death from Wagner's Tristan and Isolde.

Francescatti Soloist

In his second concert as conductor of the reorganized Detroit Symphony, Karl Krueger presented a tribute to the Czechoslovakian Independence Day. Smetana's Bartered Bride overture and the Largo from Dvorak's New World Symphony were offered in commemoration of the event. As his first soloist of the season, Krueger introduced the brilliant Zino Francescatti, French violinist, who gave a scintillant reading of Paganini's First Concerto. A virtuoso number even in the arrangement made by Francescatti, it provided a medium for the soloist to reveal his formidable technical equipment and, at the same time, a luscious tone. The Second Symphony of Rachmaninoff again revealed Krueger's sure musicianship, control of his players and his skill in training them to his will. Continuing his practice of speaking briefly to the audience, the conductor expressed his belief that the orchestra "will rise as high as Detroit desires and permits it to."

That the new Detroit orchestra will demand its rightful place among first-class orchestral bodies is apparent by now. After the overwhelming success of the first performance, Krueger has shown by his next two programs that he means to lead the orchestra to the closest possible attainment of perfection. One feels safe in predicting that the Detroit phalanx will become a serious challenger for high honors among U.S.A. orchestras.

Music Guild Resumes

The Detroit Music Guild gave its first chamber music concert of the season on Nov. 3 at the Detroit Institute of Arts. The program was played to a more than capacity audience. There was standing room only, and many had to be turned away at the doors. Katja Andy, at the piano, Henry Siegl, violinist, and Jascha Schwarzman, cellist, gave excellent readings of the Rameau Trio in G Major, Beethoven's Trio in B Flat, Op. 97, and Brahms' Trio in G Major.

Anne Brown, American soprano, gave a concert in Masonic Auditorium on Nov. 6. She was accompanied by Paul Ulanowsky. Although a driving rain had reduced the audience, there was no slackening in Miss Brown's artistic efforts. Among her best numbers were Fauré's Nell, Carpenter's When I Bring You Colored Toys; Summer Time, and Ma Man's Gone Now, both by Gershwin; Waldesprach by Schumann, and Gretchen at the Spinning Wheel, by Schubert.

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Approximately 221 operas have been presented at the Metropolitan since the memorable performance of Gounod's Faust on Oct. 22, 1883. It is difficult to estimate just how many of these scores are available in this country today. But a survey of the various music publishers' catalogues reveals that not only are standard works easily obtained, but that there is a choice of editions. Many novelties are to be found, all of which may not have been in the Metropolitan repertoire, though they have had performances elsewhere.

In order to afford smaller communities and organizations the opportunity of producing their own opera, the publishers have a special rental library from which scores, vocal parts and orchestrations may be secured. Naturally, this does not mean that every opera score listed is obtainable. Therefore, it is advisable for those who wish to secure scores to contact the publishing house for a specific rental list before making a choice.

Associated Publishers Issue Modern Works

While many publishers have some modern opera in their catalogues, Associated Music Publishers, Inc., specializes in this field. All the works mentioned in connection with this firm have had Metropolitan Opera performances.

Probably the most popular of all contemporary operas, judging from its number of performances throughout the world which are estimated at over 2,000, is Schwanda, the Bagpiper, by the Czech composer, Jaromir Weinberger.

It had its American premiere at the Metropolitan in 1931, with Artur Bodanzsky conducting.

Another opera from this list which boasts of somewhat of a record is Ernst Krenek's Jonny Spielt Auf. First seen here in 1929, it has been sung in eighteen languages on over 100 lyric stages.

Manuel de Falla's two-act opera, the colorful and dramatic La Vida Breve, Alban Berg's Wozzeck, Eugene d'Albert's Tiefland; and the two operas by Erich Wolfgang Korngold, The Dead City, in which Maria Jeritza made her American debut in 1921, and Violanta, are among the works listed.

Boosey Offers Strauss Scores and Novelties

Richard Strauss' Salome, having been out of print for many years, has just been reprinted by Boosey, Hawkes and Belwin. Another Strauss opera, Der Rosenkavalier, which is steadily gaining in popularity at the Metropolitan is also available. Both have German and English texts. This company's most recent issue is Ruth and Thomas Martin's translation of Mozart's Il Seraglio. Aside from a few of the standard Mozart, Wagner, Verdi and Donizetti works, there are a considerable number of novelties worthy of attention—the delightful eighteenth century English work, The Beggar's Opera by John Gay in its Frederick-Austin musical version; three Offenbach operas in English translations—Grand Duchess, La Vie Parisienne and Princess of Trebizonde. The British composer, Balfe and the prolific French opera writer, Auber, are each represented by three works.

Oxford Press Publishes Boris in Original Text

Of special interest, since the opera has been selected to open the Diamond Jubilee season at the Metropolitan, is the Oxford publication (distributed by Carl Fischer) of Moussorgsky's Boris Godounoff. It has the complete and original text edited in accordance with the autographed manuscripts and scenes, episodes, fragments and variants are included which have never before been published. The English and French translations are by M. D. Calvocoressi.

Oxford also offers Purcell's Dido and Aeneas and two operas by the English composer, of a much later period, Vaughan Williams—Riders to the Sea, and Sir John in Love. The latter is based on Shakespeare's The Merry Wives of Windsor. A shortened and simplified version of the first act of Wagner's Lohengrin completes the list.

Carl Fischer Issues

Carl Fischer has a special arrangement of Wagner's Flying Dutchman by Berta Elsmith, for mixed or girls' voices only (a decided feature considering the present-day lack of male singers). This is recommended for high schools, colleges or clubs. In the same category is a special version of Wallace's Maritana.

Anyone interested in librettos will find the book of eleven Italian operas and the volume containing ten Wagner operas, both complete with English, and Italian or German texts and music of the principal airs, an attractive buy.

J. Fischer Features Taylor Works

Deems Taylor is an American composer who has had the distinction of having had two operas produces by the Metropolitan. His first effort, The King's Henchman, which was premiered at the Opera House on Feb. 17, 1927 met with such brilliant success that Gatti-Casazza commissioned Taylor to write another opera. This resulted in Peter Ibbetson which was seen for the first time on Feb. 7, 1931. Both of the operas were retained in the repertoire for several seasons. A third opera by Taylor, Ramuntcho, was completed in 1941 and performed by the Philadelphia Opera Company in Philadelphia. These operas have all been published by J. Fischer & Bro.

Wagner in English by Publishers Holding Corp.

After the first world war, the directors of the Metropolitan Opera refused to perform Richard Wagner's Parsifal in German. Henry Edward Krehbiel supplied a translation that was considered the authentic and authorized version. Music Publishers Holding Corporation have both the vocal score and libretto of this edition as well as two other novelties which have had Metropolitan performances. The first of these is the comic opera, Donna Juanita, by Belgian-born Franz von Suppé, who spent the greater portion of his years in Vienna where he wrote many comic operas and operettas. The original score has been revised somewhat by the late Arthur Bodanzky, who also added some recitatives for the production of this operetta at the Metropolitan. The second, In the Pasha's Garden, is a one-act opera about modern Constantinople by an American composer, John Laurence Seymour. It was at the premiere of this opera, on Jan. 24, 1935, at the Metropolitan, that Mr. Seymour was presented with a Henry Hadley medal on behalf of the National Opera Society of Chicago.

Presser Includes American Operas and Librettos

The Theodore Presser Company, through its affiliated catalogues of the Oliver Ditson and The John Church companies, have an impressive array of opera scores and librettos. The vocal scores all have English translations and in some cases the original foreign language texts are included. There are, of course, many of the old stand-bys and quite a few by American composers. Those include The Canterbury Pilgrims, by Reginald de Koven; Cleopatra's Night, by Henry Hadley; A Daughter of the Forest, by Arthur Nevin, a brother of Ethelbert; and Charles Wakefield Cadman's A Witch of Salem.

There are over eighty librettos on the list, each with the original text and an English translation. The themes of the principal airs are included. The booklets are bound in paper, uniform in format, and priced reasonably.

Ricordi Ranges from Monteverdi to Menotti

Italy has always been known as the home of opera and it is therefore not surprising to find that the G. Ricordi & Co., Inc., founded in Milan in 1808, has an inexhaustible collection of opera scores and librettos. They date from the 17th century composer, Monteverdi, to the young contemporary, Gian-Carlo Menotti, whose The Old Maid and the Thief is their newest publication. Nor does their output consist only of Italian opera, Wagner, Mendelssohn, Auber, Meyerbeer, Massenet, Handel, Gluck and etc., are all included. There are about forty operas that may be rented complete with orchestra and vocal parts. Two Puccini works published by this company had their world premieres at the Metropolitan—The Girl of the Golden West (1910) and the Trittico, of three short operas (1918).

Schirmer Catalogue Lists 50 Operas

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politan performance, there are many interesting and novel items. Among these is Goyescas, by Granados, the first Spanish opera ever to be given at the Metropolitan. Though it was not a complete success as an opera, the music has great beauty and charm, much of it having been adapted. One of the arias, La Maja Y El Ruiseñor, has been transcribed for piano solo and two pianos, and is considered a most delightful addition to the repertoire. Parts of the music of the opera, including this aria, were arranged and used for Argentinita's newest ballet, Pictures of Goya.

Native American composers make quite a showing in Schirmer's list. Among those presented are The Echo, by Frank Patterson; Fairyland and Mona, two prize operas by Horatio W. Parker; Azora, by Henry Hadley; Rip Van Winkle, by Reginald De Koven, and Cyrano, by Walter Damrosch. Some of the composers of other nations (also published by Schirmer) whose operas are not always found on the standard repertoire are Rimsky-Korsakoff, Tchaikovsky, A. Parelli, Wolf-Ferrari, Berlioz, De Leone and Maurage.

Three Enterprising Firms

An American composer of Austrian-Scotch ancestry, McNair Ilgenfritz, has had his first opera, Le Passant, published by Edward Schuberth & Co., Inc. A second work, Phèdre, is now in preparation and should be out soon. Both have English and French texts.

A neat edition of Mozart's one-act comic opera, Bastien and Bastienne, with English text by Olga Paul and choral arrangements and stage directions by Don Wilson, is the only Edward B. Marks Music Corporation publication in the opera field to date. The work was edited by Dr. Felix Guenther.

Let it not be said that the opera-minded children have been entirely neglected. Schroeder and Gunther have issued Hänsel and Gretel and Carmen with simplified but attractive piano arrangements of the important music and accompanying lyrics. The piano solos were devised by Louise Christine Rebe and the stories were rewritten by Elsa R. Jaeger.

Bartok Suite to Be Premiered by St. Louis Orchestra

Bela Bartok's orchestral suite Mikrokosmos (based on eight piano pieces by Bela Bartok and orchestrated by Tibor Serly) will have its world premiere by the St. Louis Symphony Orchestra under Vladimir Golschmann on Nov. 20.

Martinu Writes Cello Concerto For Raya Garbousova

A concerto is being written by Bohuslav Martinu for Raya Garbousova, cellist, she has announced. It will be performed by her later this season. Miss Garbousova gives a New York Town Hall recital on Nov. 30.

Babin Sonata for Schuster

Victor Babin has written a new Cello Sonata which will be given its first performance by Joseph Schuster.

"Met" Season Plans

(*Continued from page* 3)

with European experience. He sang with the Rostock Opera Company in Germany, appeared as guest artist in Switzerland, Belgium and Italy and came here in 1936. Since then he appeared with the Boston Symphony and New York Philharmonic and on the air.

Kurt Adler, who began his career as assistant conductor of the Berlin Staatsopera and later conducted at the German Theatre in Prague, joins the conductorial staff. He has also conducted in the United States with the San Francisco Opera, and elsewhere.

Mr. Szell will take over Wagner's Ring Cycle and Strauss' Salome and Rosenkavalier replacing Erich Leinsdorf, now conductor of the Cleveland Orchestra. The latter, if not in service, is expected to return for the Easter performance of Parsifal.

New Prospectus Issued

The new prospectus of the company, issued this week, confirms that the season will cover 20 weeks, with 20 performances on Monday evenings and at Saturday matinees. The Wednesday, Thursday and Friday night performances will be limited to 16 each, but spaced over the 20-week period. In the popular-priced Saturday night series there will be 18 performances.

The newly-issued roster of artists reveals only 30 sopranos this year, as compared with 34 in last season's prospectus. Missing are Natalie Bodanya, Rosa Bok, Norina Greco, Marie Markan, Hilde Reggiani, Josephine Tuminia and Maria Van Delden. All of last year's newcomers are retained.

The mezzo-soprano and contralto section lists 16 artists, as against last year's 14. Misses Altman and Johnson are the newcomers. Margaret Harshaw and Hertha Glaz, who joined the company last year, remain.

Mr. Johnson has listed 22 tenors this year, as compared with 25 in 1942-3. Missing in this category are Paul Althouse, now teaching, Bruno Landi, René Maison and George Rasely. Donald Dame is new. Elwood Gary and John Carter, both in service, are continued on the roster, as are Clifford Harvuot and Arthur Kent, baritones, and Peter Paul Fuchs, of the musical staff.

John Baker, Martial Singher and Frederick Lechner are new baritones. Friedrich Schorr has retired. Walter Cassel, and Osie Hawkins, who with Messrs Harvuot and Singer were new last year, continue with the forces.

Virgilio Lazzari, veteran bass, rejoins the company, making 12 bassos as

(*Please turn to page* 46)

Some Books on Opera and Operatic Artists

Backstage at the Opera. Rose Heylbut and Aimé Gerber. Thomas Y. Crowell Co., New York, 1937. $3.

The Metropolitan Opera, 1883-1935. Irving Kolodin. Oxford University Press, New York, 1936. $3.75.

Opera Cavalcade, The Story of the Metropolitan Opera Company. Metropolitan Opera Guild, New York, 1938. $1.25.

Opera Front and Back. Howard Taubman. Charles Scribner's Sons, New York, 1938. $3.75.

The Metropolitan Opera Guide. Mary Ellis Peltz and Robert Lawrence. Illus. by Alexandre Serebriakoff. Metropolitan Opera Guild, New York. 1939. $1.45.

Wagner's Operas. Lawrence Gilman. Farrar and Rinehart, New York, 1937. $2.50.

The Complete Opera Book. Gustav Kobbé. Putnam's, New York, 1919-35. $5.

Book of Operas. Henry Edward Krehbiel. One volume edition. Macmillan Co., New York, 1937. $1.49.

Metropolitan Book of the Opera. Pitts Sanborn. Simon and Schuster, New York, 1937. $3.

Victor Book of the Opera. R.C.A. Manufacturing Co., Camden, New Jersey, 1939. $2.

Wings of Song—The Story of Caruso. Dorothy B. Caruso and T. B. Goddard. Minton Balch, New York, 1928. $3.50.

Some Memories and Reflections. Emma Eames. D. Appleton, New York, 1927. $5.

Such Sweet Compulsion. Geraldine Farrar. Greystone Press, New York, 1938. $3.

Toscanini and Great Music. Lawrence Gilman. Farrar and Rinehart, New York, 1938. $2.50.

My Wife and I. Sidney Homer. Macmillan Co., New York, 1939. $3.50.

Great Women Singers of My Time. Hermann Klein. E. P. Dutton, New York, 1931. $3.50.

Midway in My Song. Lotte Lehmann. Bobbs-Merrill, Indianapolis, Ind., 1938. $3.

Melodies and Memories. Dame Nellie Melba. Doubleday, Doran, New York, 1925. $5.

My Life of Song. Luisa Tetrazzini. Dorrance, New York, 1921. $4.

The American Singer: One Hundred Years of Success in Opera. Oscar Thompson. Dial Press, New York, 1937. $2.75.

The Opera, A History of its Creation and Performance: 1600-1941. Wallace Brockway and Herbert Weinstock. Simon and Schuster, New York, 1941. $3.75.

More Stories of Famous Operas. Ernest Newman. Alfred A. Knopf, New York, 1943. $4.

Memories of the Opera. Giulio Gatti-Casazza. Scribner's, New York, 1941. $3.50.

John McCormack, The Story of a Singer. L. A. B. Strong. Macmillan, New York, 1941. $3.

Verdi, The Man in His Letters. Edited by Franz Werfel and Paul Stefan. L. B. Fischer Publishing Co., New York, 1942. $3.50.

The Opera and Its Future in America. Herbert Graf. W. W. Norton & Co., Inc., New York, 1941. $4.75.

Schumann-Heink, Last of the Titans. Mary Lawton. Macmillan Co., New York, 1928. $3.

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"Met" Opera Plans

(Continued from page 45)

against 11 last year. Lorenzo Alvary, new a year ago, is retained. No changes occur in the conductorial staff; both Cesare Sodero and George Szell, who bowed a year ago, remain. The musical staff lists Kurt Adler as a newcomer, while Thomas Martin is missing.

A feature this year is the naming of ballet soloists. Marina Svetlova is the new premiere danseuse. Other soloists listed are Monna Montes, Nina Youchkevich, Michael Arshansky, Alexis Dolinoff and Leon Varkas.

The complete roster follows:

SOPRANOS

Licia Albanese, Stella Andreva, Josephine Antoine, Rose Bampton, Hilda Burke, Christina Carroll (New), Nadine Conner, Annamary Dickey, Lily Djanel, Doris Doree, Marita Farell, Frances Greer, Helen Jepson, Irene Jessner, Marjorie Lawrence, Lotte Lehmann, Zinka Milanov, Grace Moore, Patrice Munsel (New), Jarmila Novotna, Lily Pons, Lillian Raymondi, Stella Roman, Bidu Sayao, Eleanor Steber, Maxine Stellman, Helen Traubel, Astrid Varnay, Thelma Votipka, Marie Wilkins.

MEZZO-SORPANOS AND CONTRALTOS

Thelma Altman (New), Karin Branzell, Lucielle Browning, Bruna Castagna, Doris Doe, Hertha Glaz, Margaret Harshaw, Christine Johnson (New), Anna Kaskas, Helen Olheim, Mona Paulee, Irra Petina, Risë Stevens, Gladys Swarthout, Kerstin Thorborg, Mary Van Kirk.

TENORS

Kurt Baum, Arthur Carron, John Carter,* Richard Crooks, Donald Dame (New), Emery Darcy, Alessio De Paolis, John Dudley, John Garris, Elwood Gary,** Jacques Gerard, Frederick Jagel, Raoul Jobin, Charles Kullman, Karl Laufkoetter, Giovanni Martinelli, Nino Martini, Lauritz Melchior, James Melton, Lodovico Oliviero, Jan Peerce, Armand Tokatyan.

BARITONES

John Baker (New), Richard Bonelli, John Brownlee, Walter Cassel, George Cehanovsky, Louis D'Angelo, Wilfred Engelman, Mack Harrell, Clifford Harvuot,** Osie Hawkins, Julius Huehn, Herbert Janssen, Arthur Kent,** Frederick Lechner (New), Walter Olitzki, Martial Singher (New), Alexander Sved, John Charles Thomas, Lawrence Tibbett, Francesco Valentino, Leonard Warren, Robert Weede.

BASSOS

Lorenzo Alvary, Salvatore Baccaloni, Norman Cordon, John Gurney, Lansing Hatfield, Alexander Kipnis, Virgilio Lazzari, Emanuel List, Pompilio Malatesta, Nicola Moscona, Gerhard Pechner, Ezio Pinza.

CONDUCTORS

Sir Thomas Beecham, Paul Breisach, Erich Leinsdorf, Wilfred Pelletier, Karl Riedel, Cesare Sodero, Frank St. Leger, George Szell, Bruno Walter.

MUSICAL STAFF

Kurt Adler (New), Angelo Canarutto, Otello Ceroni, Pietro Cimara, Antonio Dell'Orefice, Peter Paul Fuchs,** Karl Riedel, Victor Trucco, Hermann Weigert, Felix Wolfes.

CHORUS MASTERS

Konrad Neuger, Giacomo Spadoni.

STAGE DIRECTORS

Desire Defrere, Herbert Graf, Lothar Wallerstein.

BALLET MASTER AND CHOREOGRAPHER

Laurent Novikoff.

BALLET SOLOISTS

Monna Montes, Nina Youchkevich, Marina Svetlova (New), Premiere Danseuse, Michael Arshansky, Alexis Dolinoff, Leon Varkas.

LIBRARIAN

Alfred Mapleson.

ORCHESTRA MANAGER

Simone Mantia.

*U. S. Navy.
**U. S. Army.

Metropolitan Opera Guild Holds Luncheon

The Metropolitan Opera Guild held an interesting luncheon at the Waldorf-Astoria Hotel, Nov. 12 with Lucrezia Bori presiding. Nearly 1,000 members and guests attended the luncheon. Mrs. Joseph R. Truesdale, president, outlined the winter's work of the organization and Mrs. Chauncey Waddell introduced the Guild's directing co-workers in various nearby communities. Music was furnished by Salvatore Baccaloni (in his costume from The Daughter of the Regiment), Gladys Swarthout and John Baker. The most extensive speeches were made by Edward Johnson and Thomas L. Sidlo, of Cleveland, Ohio. (See further reference on the Editorial page of this issue.)

Mrs. John DeWitt Peltz introduced a number of Metropolitan Opera artists present and read extracts about them from her just published book, Spotlights on the Stars. Bowing in response were: Karin Branzell, Arthur Carron, Lily Djanel, Julius Huehn, Frederick Jagel, Herbert Jannsen, Raoul Jobin, Alexander Kipnis, Emanuel List, Giovanni Martinelli, Lauritz Melchior, Zinka Milanov, Jarmila Novotna, Stella Roman, Bidu Sayao, Eleanor Steber, Alexander Sved, George Szell, John Charles Thomas and Kerstin Thorborg.

MISHEL CHERNIAVSKY VISITS SOLDIER SON, MICHAEL,

who was a Brackenburg Scholar at Balliol College, Oxford, before entering the British forces. A second son is also with the British Army, a third is with the Canadian forces, and the artist has nephews in the Russian Army and U. S. Navy. Mr. Cherniavsky, who gives a New York Town Hall recital on Dec. 5, has devoted much of his time to entertaining troops in Great Britain and raising funds for Allied charities.

Folk Music Seen Vital to Nation's Life

By MAURICE MATTESON

Values of folk music, tradition, superstitions and *mores* do not end, in my opinion, with the recording and bringing to light of the vast body of American folk material, valuable and desirable as is this academic endeavor.

The real values lie in the stimulation of the revival of the emotional and creative satisfactions gained from again making these the expressions by a considerable portion of our people, as a reflection of the times and condition under which we now live.

Only in such a way can research be aided by reflection, and thus be stimulated in the re-establishment of a living, dynamic, and truly American folk music.

When Mrs. Guy Patterson Gannett, President of the National Federation of Music Clubs, asked me to head the Folk and Religious Music Research committee of that organization, I accepted at once, visualizing the vast possibilities of building on the solid work accomplished to date under the competent leadership of Mrs. R. H. Kendrick of Seattle, the former chairman.

Recording Folk Treasures

Convinced that, as a people, we are what we are because of our educational system (strong or weak as that may be), the National Committee has decided to work through the existing agencies of the public schools, during the next year. We again recommend the preservation, collection, and recording of as much of our native material as can be musically and accurately recorded.

But we must not stop there. We must introduce the creating and singing of American folk music, not only as a desirable concomitant to our music program, but as a vitalizing procedure in depicting the past and in mirroring the present.

Today's news reports substantiate the value of creating living ballads, such as the Wabash Cannon Ball, as reported in the Baltimore Sun, in upholding the morale and spirit of our fighting airmen.

We must not wait, however, for the cataclysmic demands of war to force expression; we must make available the invigorating past as expressed in our folk music,and guide in the creation of new ballads and folk songs so that our effort will have meaning and satisfaction.

The National Federation of Music Clubs program also hopes to stimulate the regional expression of customs in our land and make available new material through use.

How futile, really, is the attempt to interpret the glorious Negro Spiritual as sung by the folk in Savannah, Georgia or Charleston, S. C. by children in Ishpeming, Mich.

Let them sing them as a study of southern cultures, but why not interpret the rollicking mining songs or lumberman ballads that I have heard on the streets of the Michigan city, and let the street cries and Spirituals of Charleston, South Carolina be an expression of the South sung by Southerners?

MAURICE MATTESON

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In the Studios

Edgar Schofield

Edgar Schofield has re-opened his San Francisco and Berkeley studios after a sojourn in Hollywood. Several of his artist-pupils have been appearing in the opera season in San Francisco and Los Angeles. Roberto Silva, bass-baritone, was heard in principal roles in Boheme, Trovatore, Don Giovanni and Girl of the Golden West. He returns, after the season, to the National Opera in Mexico City.

Betty Lee, soprano, and Mary Rhett, contralto, both came from New York to continue their work with Mr. Schofield. They are members of the San Francisco Opera ensemble. Alexander Davis, baritone, is weekly soloist over KPO with the Standard School Hour. Clara Keifer, lyric soprano, gave a song recital for the Twentieth Century Club and was engaged for a concert at the Berkeley Congregational Church. Robert Bruce has become tenor soloist at St. Augustine's Church.

Kate Bertram Pupils Give Steinway Hall Concert

Pupils of Kate Bertram presented an interesting and satisfying recital on Nov. 7 in Nola Auditorium of Steinway Hall. Sevilla Tate, soprano, sang numbers of Scarlatti and Pergolesi and a Mignon aria with admirable vocal control. Margit Forssgren, mezzo-soprano of poise and flexibility of tone, offered two arias from Carmen and songs of Caldara, Gluck and Brahms. Willard Lanzillo, tenor, was heard to advantage in numbers by Handel, Donaudy, Faure and Alvarez. Charlotte Beit, mezzo-soprano, sang a group of Brahms and another of Schumann and joined in duets with Erna Zutermann, soprano. The latter also presented solo numbers by Scarlatti and English, Czech and French folksongs. Carolina Finni, dramatic soprano, former pupil of Miss Bertram, returned as guest at the recital and was heard in Vissi d'Arte from Tosca. Martin Rich gave competent assistance at the piano. B. D.

Emmy Joseph

Pupils of Emmy Joseph are appearing in companies as follows: Ben Siegel, Larry Lieberman, David Goldstein in Rosalinda; R. A. De Vaultier in Carmen Jones and Vincent Henry in Connecticut Yankee. Helen Sessler is leading soprano with the Gilbert and Sullivan Singers in their appearances at various Canteens for service men. Manfred Hecht, now in service at Camp Grant, Ill., is also appearing in camp shows. Henry Herman, in Special Service at Fort Riley, Kan., has been broadcasting from Kansas City.

Ralph Thomas

Ralph Thomas, teacher of voice, is presenting his students in two concerts in the Hollywood Woman's Club. The first program was given by juvenile singers; the second on Nov. 22 will be by adult artists. Mr. Thomas has given 167 student recitals, believing that experience in appearing before an audience is of vital importance in training a singer. He is the author of the Ralph Thomas Vocal Method and Text Book.

Lillian A. Flickinger

Lillian A. Flickinger presented her artist pupil, Rosemary Cameron, in a musicale at her New York studios on Nov. 7. The audience enthusiastically applauded the soprano for her effective interpretations of a varied program of songs, Lieder and arias by Haydn, Mozart, Leone, Carpenter, Massenet, Grieg and Wagner.

Hitler Appears as Mephisto in Voge's Faust Revision

Hitler appears as Mephistopheles in the modern adaptation of Faust, made by Harry H. Voge, which is now in rehearsal and will be sung this season by the Voge Opera Group. The opera has been cut, but the music and basic plot remain. Marguerite symbolizes the "unassuming spirit of a majority of German people," according to Mr. Voge. The scenery is projected on screens, with both construction of scenes and the painting of the slides by Milton Howarth. The cast includes Alois Poranski, as Mephistopheles (Hitler); Elizabeth Osterloch, as Marguerite, and Eunice McCart.

Winifred Heidt Starts Tour

Winifred Heidt, after completing her season with the Cincinnati Opera Company, left immediately for an extensive concert tour. She expects to fulfill operatic performances in Carmen, Martha and Aida, and Civic Concert engagements.

Grainger at Fort Monmouth

Percy Grainger was soloist with the Fort Monmouth, N. J., Soldiers' Symphony Orchestra, Thor Johnson conductor, in two volunteer concerts: on Nov. 8 and 9.

Contests and Prizes

Federation Young Composers' Awards

Conditions of the second annual Young Composers Contest of the National Federation of Music Clubs have been announced by Marion Bauer, chairman. A prize of $100 is offered for the best composition for chamber orchestra with a second award of $50. First prize of $50 and second of $25 are offered for a work for piano and one or more string or wind instruments; and similar awards for a piano solo. In all $300 in prizes is available. H. Merrills Lewis is in charge. Composers should be in the 16 to 25 age range. Henry Cowell, Wallingford Riegger and Bernard Wagenaar are the judges.

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Composers Press Announces 2 Prizes

The Composers Press, Inc., announces two publication awards. The first is for an anthem, with English text, for mixed chorus with organ accompaniment. The second is for oboe or French horn or English horn. Manuscripts, signed by a *nom de plume*, accompanied by the composer's name in an attached envelope, should be received by March 1.

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Porter Wins Coolidge Medal

Quincy Porter, American composer, received the Elizabeth Sprague Coolidge Medal at the 18th annual Founders Day in the Library of Congress for his service to chamber music. The Coolidge Quartet gave the first performance of Mr. Porter's Seventh String Quartet, especially written for the occasion and dedicated to Mrs. Coolidge.

Piano Teachers Meet

Original compositions were played by Leila Tyndall Moses and Raissa Tselentis, both members, at the November meeting of the Piano Teachers Congress in Steinway Hall, New York. Elisa Hernandez spoke on Venezuela and its music. Ada Richter also gave an address. "Bring a Record Day" was observed and numerous records were handed in to be distributed to service men's organizations.

Freed Addresses Oxford Guild

Isadore Freed spoke on An Approach to Contemporary Music before the New York Chapter of the Oxford Piano Teachers Guild in the Carl Fischer Recording Studio on Nov. 18. It was the second meeting of the season.

Wood-Hill Suite Broadcast

M. Wood-Hill's Out-of-Door Suite was programmed by the Roth Quartet when they broadcast to Panama on Nov. 6 from the Pan-American Union in Washington, D. C.

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SCHOOL AND COLLEGE

Leonard Shure Named to Head Cleveland Institute Department

CLEVELAND.—Appointed as head of the piano department for the summer session, Leonard Shure, concert pianist and teacher, has been named to continue in that post at Cleveland Institute. Mr. Shure, who has appeared with leading orchestras in this country and Canada, has taught at the New England Conservatory, the Longy School, the Mannes Music School and Chicago Conservatory. On Oct. 31 he was soloist with the New York Philharmonic under Dr. Rodzinski.

Charles McBride, assistant first cellist of the Cleveland Orchestra, replaced Leonard Rose as head of the cello department. Mr. Rose went to the New York Philharmonic with Dr. Rodzinski. Joseph Knitzer and Maurice Goldman, both of whom have received discharges from the Army, have resumed their posts, the former as head of the violin department and the latter teaching voice. Tom Brennan, returning after a leave of absence, again heads the viola department. Marianne Matousek and Violet Reavey, both graduates, have been added to the piano faculty.

Minneapolis College Opens Orchestral Series

MINNEAPOLIS.—The first concert of the season by the Minneapolis College of Music Orchestra was held on Nov. 9 with William Muelbe conducting and John Forbes and Carol Koenig, pianists; Richard Prosser and Richard Adams, violinists; and Patricia Hauke, soprano, as soloists.

At a recent assembly program, Walther Pfitzner, pianist, and Alfred Kuehle, cellist, played an excerpt from a Rachmaninoff sonata. Meta Ashwin Birnbach sang a group of Rachmaninoff songs with Louise Lupien Jenkins at the piano. All of these artists also appeared on a Rachmaninoff Memorial program.

Harrison Wall Johnson, pianist, was guest artist recently at the Minnesota Music Teachers Association convention in St. Paul and conducted a master class.

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Minneapolis

The music season at the University of Minnesota opened informally. The campus is alive with soldiers and sailors and, as the squads march from class to class, they sing lustily and sometimes antiphonally!

The formal season of the campus and the Twin Cities opened when Dimitri Mitropoulos raised his baton for the first concert by the Minneapolis Symphony Orchestra, on Nov. 6 in Northrop Memorial Auditorium. The orchestra and conductor were heartily welcomed by a capacity audience—4,990. The program consisted of Suite No. 3 by Bach, two excerpts from Romeo and Juliet by Berlioz, and Symphony No. 2 by Brahms,—musical fare crowded with B vitamins. The entire program was normal in conception and was played with surprising clarity and balance for a first of the season.

Recitals Open

The initial concert of the Artists Course, Mrs. Carlyle Scott, manager, was given on Oct. 20, also in Northrop Auditorium. Anne Brown, soprano, pleased the huge audience with her spontaneous and dramatic versions of the various types of song, and added many encores. The program followed the traditional pattern of old English, German, French and modern English groups. Paul Ulanowsky played perfect accompaniments.

William Lindsay, pianist, of the University Department of Music, played an all-Chopin program in Music Auditorium Oct. 25 before an audience which fully appreciated the artistic playing of about twenty-five numbers chosen to exhibit Chopin's many moods as well as the broad skill of the performer.

Symphony Plays with Ballet

The Ballet Russe de Monte Carlo, in three performances, on Oct. 29, 30, and 31, demonstrated that it and the Northwest merit "E" awards—the dancers for many skills in Movement, Color and Acting, the Northwest for three of the largest audiences ever to greet the organization here.

Franz Allers, the conductor, was fortunate to have the assistance of the Minneapolis Symphony — the performances being presented by the Orchestral Association, Arthur Gaines, manager. Special musical interest centered in the ballet versions of piano concertos by Chopin and Tchaikovsky and music by Bach. Dancing interest was concerned with new numbers here, Rodeo with music by Copland; The Red Poppy, music by Glière, and The Cuckolds' Fair, music by Pittaluga.

State Teachers Convene

The 42nd annual convention of the Minnesota Music Teachers Association was held Oct. 31 and Nov. 1 in the Hotel Lowry, St. Paul. The two days' sessions were filled with programs given solely by Minnesota Musicians, under the guidance of Agnes Rast Snyder, president. The attendance was encouraging and all reports indicate the teaching of music in Minnesota is also encouraging.

St. Paul Opera Gives Fledermaus in New Version

ST. PAUL, Minn.—The English version of Johann Strauss' Fledermaus which was written and staged here Oct. 14, 15 and 16 by Morton Bowe, New York tenor, made history in this city in that it was the first opera opening the winter series to make expenses. Bowe came here to take the part of Eisenstein and direct the performances.

The Auditorium, which seats 2,800, was packed all three nights, with a complete sell-out on the 16th. Bowe, a newcomer in the writing field, has developed a style of paraphrasing the original works so as not to lose the charm of the original, but rather to enhance it by bringing it into our idiomatic English.

Mapleson Music Library has contracted with Mr. Bowe in New York to make this work available to other civic organizations and schools and colleges throughout the country.

Others in the cast included Penny Perry as Adele, Katherine Hennig as Rosalinda, Theodore Sohner as Alfredo, W. Adair Muralt as Blind, Carl Guggisberg as the Prince, Margaret Schreiber as Melanie, William Loomis as Falke, Nancy Clark as Fifi, June Peterson as Duchess, Parke Heffern as Franke, and B. W. Farley as the Butler. Leo Kopp was the musical director, and Stanley Judson had charge of dances for the highly successful production. B. N.

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PASSED AWAY

PERCY GOETSCHIUS, 90, noted authority on theory, author and teacher, died on Oct. 29. He was born in Paterson, N. J., and educated at Stuttgart Conservatory, where he taught from 1876 to 1890, the last five years with the title of Royal Professor. He later was on the faculty of Syracuse University, which awarded him the Mus. D. degree in 1892, and of the New England Conservatory. He joined the faculty of the Institute of Musical Art (now part of the Juilliard School) when it was founded in 1905 and remained there for 20 years, becoming head of the theory and composition department. Among his pupils were a whole generation of American musicians. His books were numerous, covering the field of harmony, counterpoint, composition, and the history of music, and became standard textbooks in many American colleges and conservatories. Dr. Goetschius also issued editions of the works of several composers, including Mendelssohn's piano scores. His compositions included a symphony, two overtures, a suite, several concert fugues, sonatas and other piano pieces.

ALBERTO JONAS, 75, pianist, teacher, composer and writer, died in Philadelphia on Nov. 9 after an illness of three months. He was one of the distinguished figures in the piano world. Born in Spain, he toured Europe as a young man, then settled in this country, but later returned abroad to live in Berlin, where he taught and gave concerts. In 1914 the war brought him back to the United States, with studios in New York and during the last few years in Philadelphia. His best-known pupils were Claudio Arrau, Ellen Ballon and Leonora Cortez. Many of Jonas' compositions have figured on piano programs, but his most important and authoritative creative work was The Master School of Modern Piano Playing and Virtuosity, which has been translated into five or six languages. He is survived by his wife, Henrietta, who was chief assistant in his studio for many years.

DR. PAUL STEFAN, 63, musicologist and author, died in a New York hospital on Nov. 12. A native of Brünn, Dr. Stefan came to this country in 1941. He had been the music, art and literary critic of Die Stunde in Vienna and had written numerous articles opposing Hitlerism. In 1938, a few days before the occupation of that city, he and his wife, Yella Braun-Fernwald Stefan, fled to Zurich and later to Paris. In the latter city, Dr. Stefan arranged programs of music and addresses for the French State Radio and directed special broadcasts to Austria. In 1940, just before the Nazis entered Paris, Dr. and Mrs. Stefan escaped to the south of France, thence across the Pyrenees to Spain and finally reached Lisbon.

Dr. Stefan was trained at the University of Vienna in philosophy, music and art. He received the Ph.D. degree there and studied theory with Grädener and Schönberg. After travelling and lecturing, he settled in Vienna, where, besides his affiliation with Die Stunde, he was correspondent for the Neue Zürcher Zeitung and for years edited Musikblätter des Anbruch. As one of the founders of the International Society for Contemporary Music, he was vice president of the Austrian section. He also received the title of Professor from the Austrian Bundespräsident. Dr. Stefan's numerous books included a biography of Mahler, which reached its eighth edition in 1920 and was also published in English. With Franz Werfel, he edited a collection of letters of Verdi. He published critical biographies of Schönberg, Schubert, Toscanini, Bizet, Fried, and in 1941, of Dvorak. He also contributed to the International Cyclopedia of Music and had written articles for the Musical Courier. His widow survives.

HERBERT AUSTIN FRICKER, 75, for 26 years conductor of the Toronto Mendelssohn Choir, died on Nov. 11 in his Toronto home. Beginning his career as a choir boy at Canterbury Cathedral, England, Dr. Fricker in 1905 was chosen town organist of Leeds and conductor of the Leeds Symphony. He came to Canada in 1917 and acted as a judge in musical competitions, became a conductor and concert organist. Last June he retired after 27 years as organist of the Toronto Metropolitan United Church and as conductor of the choir which, under his direction, had appeared in the United States in concert and on the radio.

MAX L. BAUMEISTER, 66, violinist, member of the Omaha Symphony since its founding and an instructor in the old Omaha College of Music, died in that city on Oct. 18. He studied in the Royal Bavarian Conservatory, Würzburg and appeared at the Court there.

Barera New Kansas City Concertmaster

Orlando Barera, who was concertmaster and assistant conductor of the Havana Philharmonic for the past three seasons, returned recently to this country and has accepted the post of concertmaster with the newly reorganized Kansas City Symphony.

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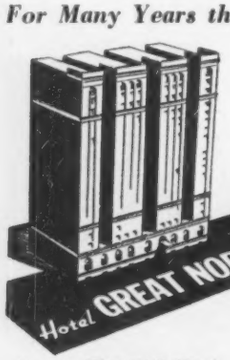

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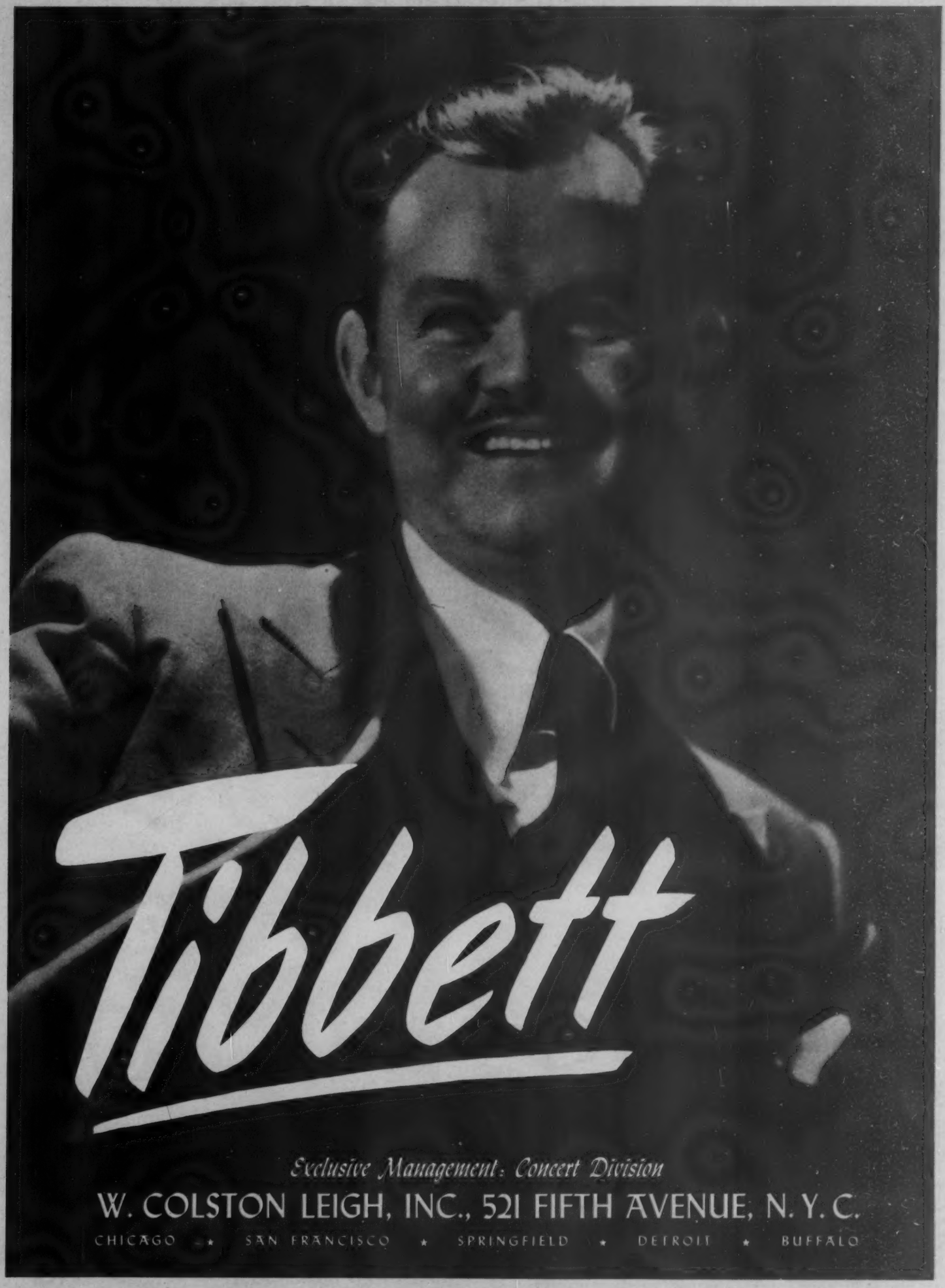
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MARITA FARELL
MARGARET SPEAKS
NATALIE BODANYA
FRANCES WATKINS

Contralto

MARTHA LIPTON

Harpist

LOIS BANNERMAN

Pianists

ALEC TEMPLETON
ABRAM CHASINS
RAY LEV
DOUGHERTY & RUZICKA
RICHARD TETLEY-KARDOS

Violinists

BRONISLAW HUBERMAN
OSSY RENARDY
JOAN FIELD

Cellist

FELIX SALMOND

Baritones

LAWRENCE TIBBETT
RICHARD BONELLI
CONRAD THIBAULT

Basses

ALEXANDER KIPNIS
LORENZO ALVARY
KENNETH SPENCER

Tenor

ERNEST McCHESNEY

Conductor

GREGOR FITTELBERG

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